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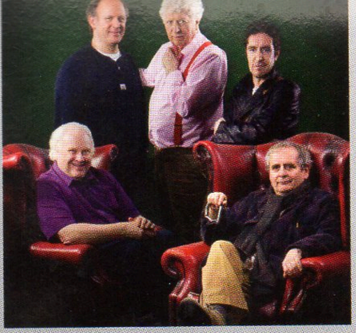

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PETER WARE
ART EDITOR
RICHARD ATKINSON
EDITORIAL ASSISTANTS
JOHN AINSWORTH, MARK WRIGHT

Managing Director .... MIKE RIDDELL
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Production Assistant .... JEZ METEYARD
Circulation and Trade
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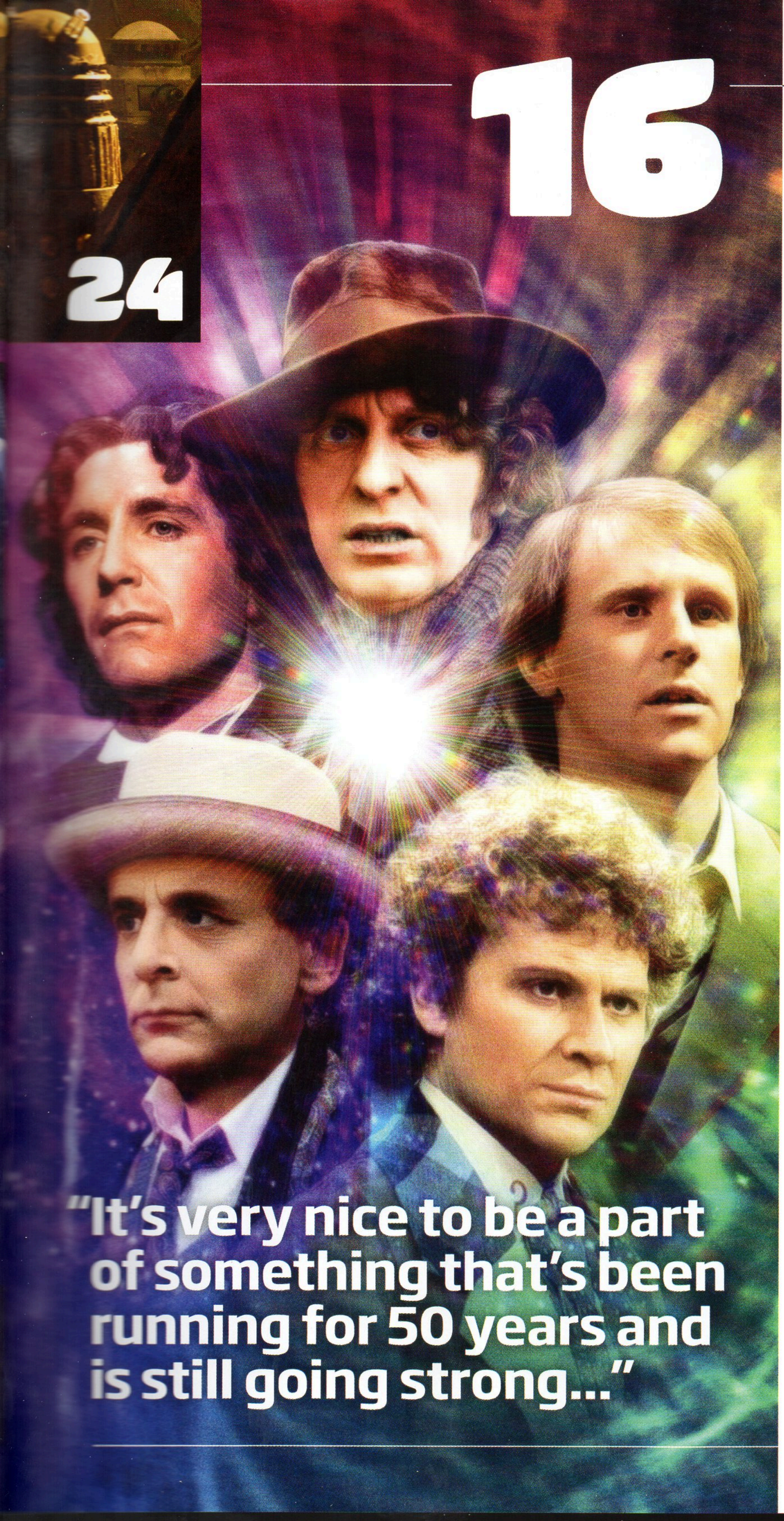


> "It's very nice to be a part of something that's been running for 50 years and is still going strong..."

LETTER FROM THE EDITOR

With 50 years of *Doctor Who* to celebrate, it would be easy to concentrate solely on the television show itself. And that's right and proper – the TV show is, after all, the source from which everything else flows. Without the TV show, there'd be no **DWM**, no action figures and no underpants with Tom Baker's face on them.

But *Doctor Who* the TV show hasn't been around for the entirety of those 50 years. Yes, amazingly, there was a period when the BBC *stopped making it!* (That sentence seems pretty unbelievable to me too, but it's true. There's solid factual evidence that they didn't make the TV show between 1990 and 1995, or between 1997 and 2004. I know, cos I've checked.)

In 1999, a company called Big Finish Productions started making *Doctor Who* stories in an audio-only format. Not only were they officially licenced by the BBC, but they featured the original actors from the TV show – notably Peter Davison, Colin Baker and Sylvester McCoy. A few years later, Paul McGann joined in, and just a couple of years ago, so did Tom Baker.

These stories were – and *are* – fantastic. The *Doctor Who* audio adventures from Big Finish joined the various book ranges and (ahem) the **DWM** comic strip, in being the only output for new *Doctor Who* fiction, in a period when the TV show itself remained in limbo. And for many fans, because of the high quality of the stories, and the credentials of the actors involved, these audio stories were the most tangible link to what we'd lost. If we closed our eyes, we could almost imagine these really were episodes of the TV series itself. And in our imaginations, they *looked* even better.

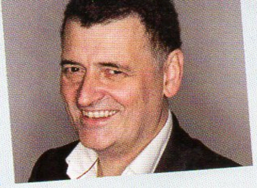
Today, the audio range is going stronger than ever – even though it's a crowded market out there now. Compared to the dark days of the 1990s, there's a hell of a lot of new *Doctor Who* around in 2013. We've devoted our front cover and a good portion of our pages this issue to five Doctors who, between them, piloted the TARDIS on television between 1974 and 1996. But on audio, they've been doing it since 1999 – and they haven't finished yet.

I'd like to raise a toast to the *whole* of Big Finish – not just to those five Doctors, but to all the actors, writers and directors of the audio series, who have helped us reach that magical half-century.

Sound work, everyone!

Tom

STEVEN MOFFAT



Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"The melancholy day has dawned! The last stand of the mighty Matt Smith – the fall of the Eleventh."

People ask if working on *Doctor Who* for so long alters the way you see the world. Well here I am, sitting on a train on a sunny day, rattling towards Cardiff, and staring out the window at the world scrolling by. And I can't help thinking, *that's bloody convincing green screen.* So, yes I suppose it does.

And why am I on this train? Well, I'm off to make *Doctor Who*, of course. Going to a readthrough, to be specific. But it's not any old episode, this one. The time has come! The melancholy day has dawned. The last stand of the mighty Matt Smith, the fall of the Eleventh. The beginning of the end of the Doctor.

Or rather, the beginning of the end of the end of the beginning of the next one.

That's what I love about *Doctor Who* – the old devil, he never stays dead for long!

Oh, but I'm sad. I'm pretending it won't be all emotional, but I'm remembering *The Angels Take Manhattan* readthrough – the sobbing, the walking wounded. And longer ago, *The End of Time* and the final moments of David Tennant. People were stretchered out! Maybe today will be a giggle with party hats? I slightly hope so!

How to take my mind off it? I know! I'll answer some questions!

CAITLIN SMITH **asks: Your run of *Doctor Who* has a lot of really long and slowly developed arcs (that are brilliant). How far in advance do you plan things out to get both the factual and thematic continuity right?**

Oh, it's basically seeing distant spires rising through the mist. You know the big stuff you're heading for, but the actual path, and the scenery along the way, those often come as surprises. And should, really – you don't want to get bored of the journey. What's interesting, though, is you can get quite lost in the final stages. To switch metaphors, I was in Paris once, and I decided to walk to the Eiffel Tower – and yes, what a breathtakingly original tourist I am. At first it was easy, because I could see it, looming over the city. But as I got closer, buildings rose around me, and I couldn't find it anywhere. I remember turning a corner, and there, gloriously, was this huge iron leg! Yes, it was a GIANT ROBOT!! Terrified, I resolved never to return to Paris.

So it's like that, really. You know where you're going, it all gets a bit surprising, and just when you think you've arrived you get stamped on by a giant metal foot in the capital of France.

No, really, it is *exactly* like that.

WILL BOWER **asks: What takes the most time when writing an episode of *Doctor Who*? Choosing a title? Character names? The first line of dialogue?**

Ohh, none of those things. I find all those things quite easy, and fun. It's sorting the story out and keeping the Doctor at the centre of the action. Now I *love* writing the Doctor, probably more than any other character, but here's the thing – he's the cleverest man in the universe, and he arrives in the story in an impregnable time-travelling fortress, that can go anywhere, and escape anything. Exactly how do you get him into trouble, and keep him that way? I was having a writer moan at Russell T Davies the other day. And he clearly had a pang of memory and sighed, "Oh God – why don't they just go back to the TARDIS?" Well, quite. Having said that, once you've cracked that problem, you know you've got a story.

AARON RAWLINSON **(age 10) asks: I heard you were an English teacher before you wrote *Doctor Who*. I would like to know what the plural of TARDIS is? Also, what is the collective noun for TARDIS? My guess would be 'a journey'.**

A journey is good, I like that. Or a hive. The idea of a cattery of TARDISes (there you go!) is making me laugh, and I'm not sure why. But you know, all those TARDISes, zipping about anywhere they like, never doing as they're told, untameable! But hey, Aaron, maybe you should decide when *you're* running the show.

MAYA LORETO-MILLER **from Spain asks: How could Melody grow up at the same rate as Amy and Rory, if she regenerated into that body in 1970? Is it something to do with Time Lord ageing systems, or did somebody slip her a vortex manipulator?**

Well, later in that episode [*Let's Kill Hitler*], River remarks of her new regeneration that she might take the age down a bit "just gradually, to freak people out." Most people thought that was to account for Alex ageing in the role, but since she gets younger every year, that's clearly unnecessary. No, really, it was to let you know that Time Lords can control their own ageing, to a degree. You will note, that all the Doctors have had the good manners to age in sync with their companions. No, really, go back and look – the work we've put into that!

DEREK MARTZ **asks: Will we ever learn exactly how River learnt the Doctor's name?**

She says she *made* him tell her. Dear Lord! This is a veil, I am drawing it.

JOHN FOX **asks: Dear Steven, please have mercy! How and why did the TARDIS explode in *The Pandorica Opens*? I am assuming it was the Silence who did it, but where was that actually stated? And how did it fit in with their plans in the following season? I'm not the only one begging to know this!**

Oh, never mind the TARDIS blowing up, what about the endless, bitter war Kovarian was on about? And what's Trenzalore? And the oldest question in the universe? And what exactly do they mean, silence will fall?

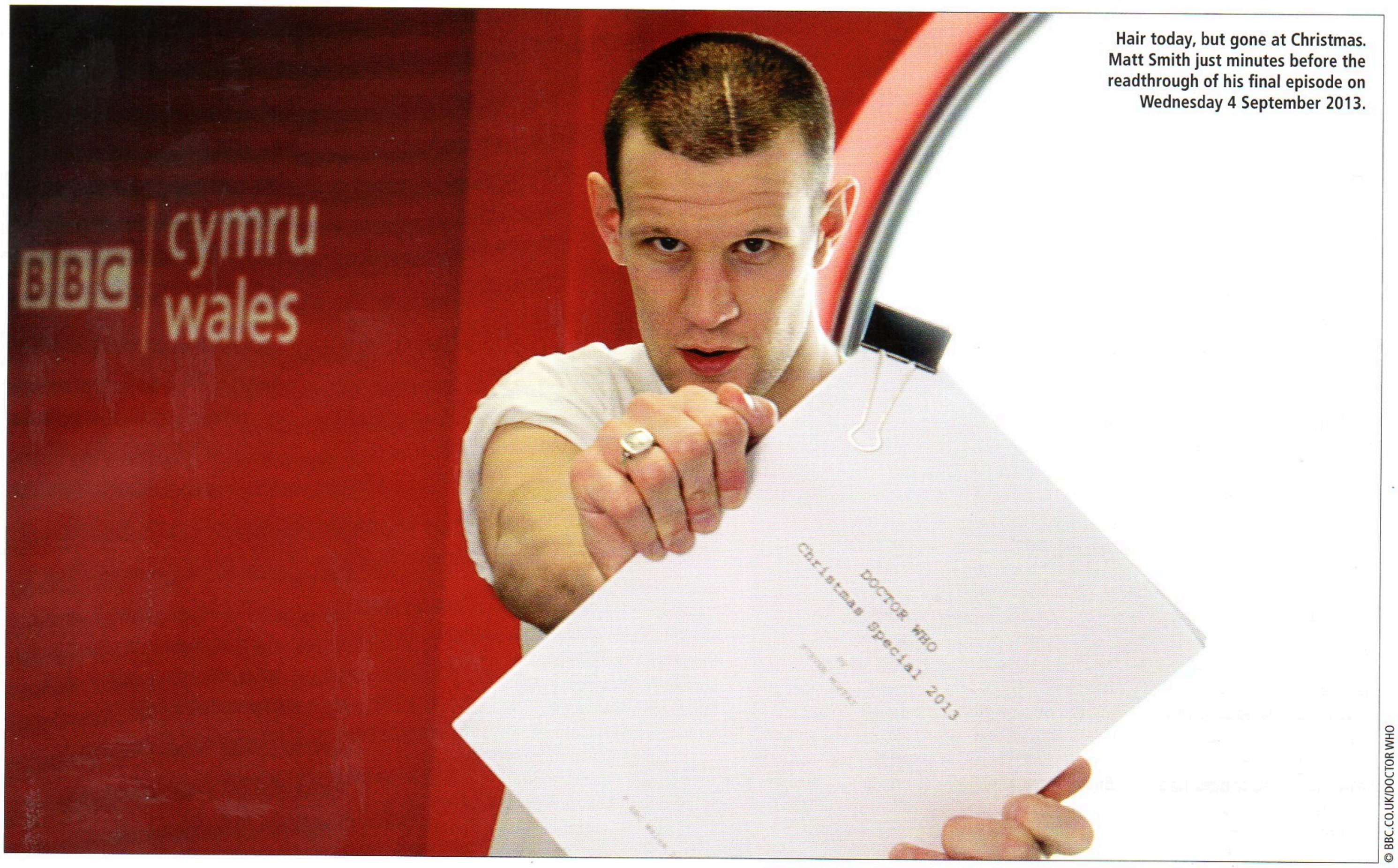
Anyway. I'm off to a readthrough... **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Trenzalore calls...

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN



Hair today, but gone at Christmas. Matt Smith just minutes before the readthrough of his final episode on Wednesday 4 September 2013.

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Shooting gets underway on Matt Smith's finale...

Work is now well underway on the 2013 *Doctor Who* Christmas Special, which will be the last episode to star Matt Smith as the Eleventh Doctor, and will also introduce Peter Capaldi as the Twelfth Doctor.

The readthrough for the episode, which has been written by head writer and executive producer Steven Moffat, was held in Cardiff on Wednesday 4 September. Those present alongside Matt and Steven included the Special's director, Jamie Payne (who previously directed this year's *Hide*) and Jenna Coleman (who plays Clara Oswald).

As you can see from the photograph above, Matt has had quite a severe haircut since the last episode of *Doctor Who* that he made, earlier this year.

"I did it for a film," Matt said recently, "but it means I have to wear a wig in *Doctor Who* [for the Christmas episode], which is a nightmare! I'm excited, I start shooting the Christmas Special on Sunday [8 September]. It'll be sad – the end of a wonderful era!"

As is traditional, the Special will be broadcast on BBC One on Christmas Day, Wednesday 25 December.

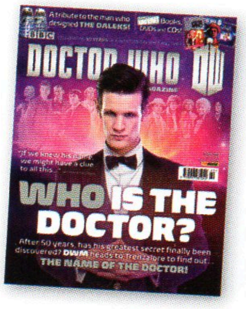
Before that, of course, we're counting down to the *Doctor Who* 50th Anniversary Special, which will be transmitted around the world on Saturday 23 November. The feature-length episode stars Matt Smith and David Tennant, with a special guest appearance from John Hurt. Jenna Coleman and Billie Piper also appear in the adventure, which features the Zygons and the Daleks – who you can see in an image from the story below!

The Daleks return on 23 November.

DWM's sales rise by 17% for the 50th anniversary

The latest official ABC sales figures for *Doctor Who Magazine* for the first half of 2013 have been announced at 31,692 copies per issue – an increase of 17% on the same period in 2012, and an increase of 10% on the second half of 2012.

DWM was one of only a handful of UK magazines that managed to increase their ABC figure since the last audit, and only two titles managed to increase their circulation by a higher percentage, outside of free titles. We'd like to thank all our readers for your loyal support!



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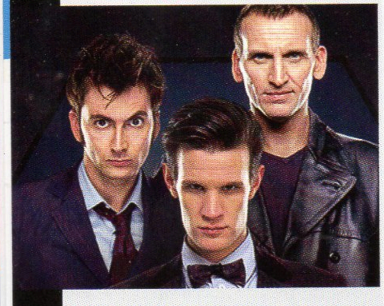
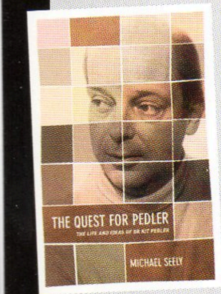


BBC Worldwide has announced the release of *Doctor Who: The Complete Series 1-7* on Blu-ray which will include each and every one of the adventures of the Ninth, Tenth and Eleventh Doctors, from 2005's *Rose* up to and including this year's *The Name of the Doctor*. The Ninth and Tenth Doctor episodes, including all the Specials, will be newly remastered Blu-ray versions at full 1080 resolution for the first time, joining the Eleventh Doctor's adventures in this high definition collection.

This 29-disc set will feature all the extras that were included on the original DVD and Blu-ray releases of the episodes, plus an additional 120 minutes of material that has not previously been available on disc. Amongst this new, bonus material is the 90-minute *Doctor Who at the Proms 2010* concert, remastered in 5.1 Surround Sound, and *Doctor Who: The Best of the Christmas Specials* from 2011. *Doctor Who: The Complete Series 1-7* is available from Monday 4 November, RRP £255.31.

Pedler's Biography

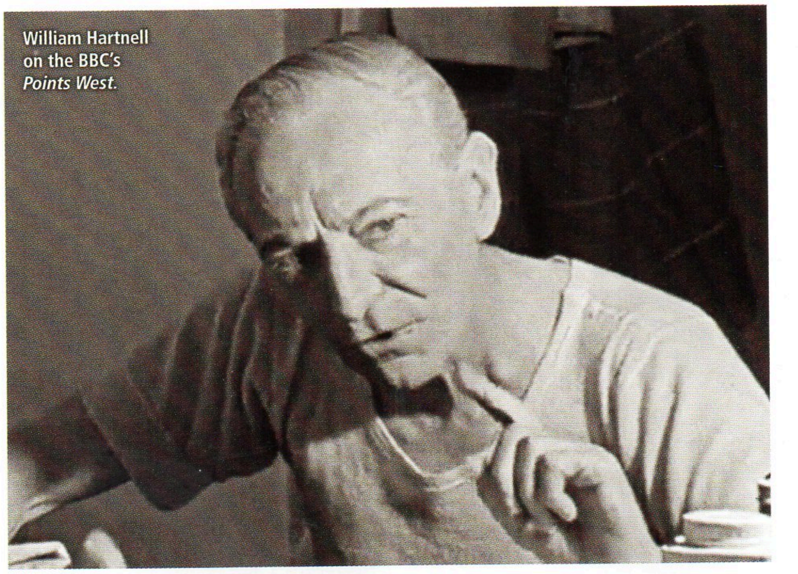


An original early draft script for Episode 4 of *The Tenth Planet* has been discovered which features no regeneration scene. The draft was unearthed by writer Michael Seeley while reasearching *The Quest for Pedler*, a new biography about the co-creator of the Cybermen, Kit Pedler. The script was found in documents kept by Pedler's children, alongside an early draft of *The Moonbase*, known then as *The Return of the Cybermen*.

"As I looked through it, I realised it was the first draft [script editor] Gerry Davis prepared when Kit fell ill in June 1966," reveals Michael. "The structure is more or less the same, though a lot of the dialogue is different. The most eye catching difference is what *didn't* happen at the end of the episode."

The Quest for Pedler will be released by Miwk Publishing in 2014.

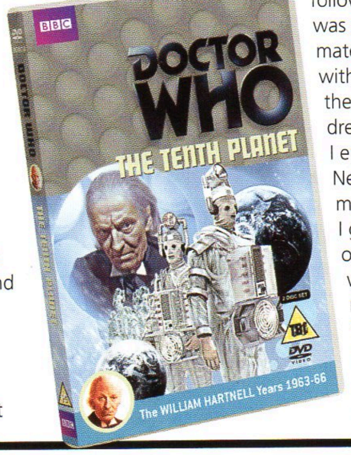
Hartnell interview on The Tenth Planet DVD


William Hartnell on the BBC's *Points West.*

Bonus material for the forthcoming DVD release of *The Tenth Planet* – the final First Doctor adventure – has been confirmed by BBC Worldwide. The serial stars William Hartnell as the Doctor, with Anneke Wills and Michael Craze as his companions Polly and Ben, and marks two notable firsts for the series – the very first change of one Doctor to another, and the début of the Cybermen!

Among the many extras for this release is a rare on-screen interview with William Hartnell, footage of which was discovered a few years ago by researcher Richard Bignell. Until now, no on-screen interview with the actor was known to exist.

Richard tells **DWM**, "In January 2009, I was doing some research for an article I was putting together for my magazine, *Nothing at the End of the Lane*, looking at William Hartnell's rather disastrous appearance in the *Puss in Boots* touring pantomime that he appeared in shortly after completing work on *The Tenth Planet*. I'd gone through the local newspapers for the four different areas that the pantomime had played and found some useful information as well as written interviews with Hartnell, so I thought it would make sense if I also took a look at the daily programme log at the BBC's Written Archive Centre, to check whether any of the televised regional news programmes had covered the tour. I found that they had.



"The BBC's *Look East* programme had interviewed William Hartnell during the first week of the tour in Ipswich (shown on Tuesday 27 December 1966), while *Points West* had also spoken to the actor during the production's final week in Taunton, Somerset (shown Tuesday 17 January 1967). As these were previously unknown interviews with Hartnell, it was obviously going to be worthwhile to follow them up to see if there was any possibility of the material surviving. Contact with the archive holding the *Look East* holdings drew a sad blank, but when I emailed the BBC's Bristol News Library that held the material for *Points West*, I got a reply back from one of the ladies there within 20 minutes telling me that they'd found the filmed interview, it was now sitting on her desk and what did they want me to do with it, so we immediately got it sent over to London to be transferred for future use."

Other extras for the release are an animated reconstruction of Episode 4 (which is currently missing from the BBC's archives); a commentary track featuring companion actor Anneke Wills along with supporting cast and crew; documentaries *Frozen Out*, *Doctor Who Stories – Anneke Wills*, *Boys! Boys! Boys!*, *The Golden Age* and *Companion Piece*; the *Blue Peter* Tenth Anniversary feature; the original VHS reconstruction of Episode 4 (using telesnaps and 8mm film footage); plus production subtitles, photo gallery and PDF *Radio Times* listings.

The Tenth Planet is released on 18 November, priced £20.42.

The Moonbase delayed

The DVD release of the 1967 serial *The Moonbase* has been postponed. The four-part story, which will feature animated versions of the missing Episodes 1 and 3, is now set for release on 20 January 2014.

Charlie Higson writes new ebook for the Ninth Doctor

Charlie Higson has been named as the next writer in the ongoing monthly *Doctor Who* ebook series from Puffin, written by celebrated authors.

Higson's story *The Beast of Babylon* will feature the Ninth Doctor, as played on television by Christopher Eccleston. Higson is best known as a writer and performer for TV sketch show *The Fast Show* and for his *Young Bond* children's books. The story will be available to download on 23 September priced £1.99.

11 Doctors, 11 Stories, a collected paperback volume of every story from the range will be published by Puffin on 21 November, priced £9.99. As well as *The Beast of Babylon*, this collection will contain the previous stories in the range by Eoin Colfer, Michael Scott, Marcus Sedgwick, Philip Reeve, Patrick Ness, Richelle Mead, Malorie Blackman and Alex Scarrow, as well as two from as-yet unannounced authors, who will pen the final two adventures in the series, featuring the Tenth and Eleventh Doctors.

Charlie Higson.

© REX

'Early Adventures' for the First Doctor announced

September 2014 sees the release of *Doctor Who: The Early Adventures*, a series of four-episode audio stories that combine narration and full cast production to tell brand new stories set during *Doctor Who*'s formative years.

"Anyone who has heard our First and Second Doctor *Lost Stories* will be familiar with this format," says producer David Richardson, "except here we have pushed the format to make these productions sound as much as possible like full-cast drama."

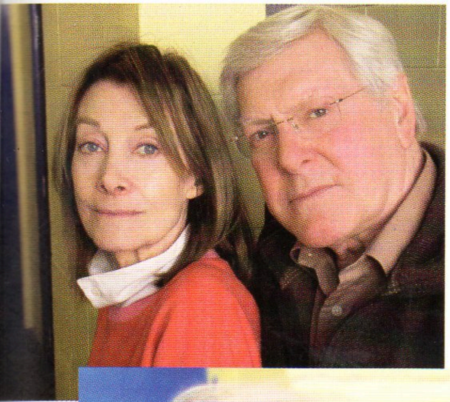
The series launches with *Domain of the Voord* by Andrew Smith (who wrote *Full Circle* for television in 1980). As the title suggests, the story pits the TARDIS crew against Terry Nation's creations the Voord, last seen in *The Keys of Marinus* in 1964, on a world that is largely covered with water. William Russell and Carole Ann Ford reprise their roles as Ian Chesterton and Susan Foreman, as well as providing narration. The guest cast includes Daisy Ashford (daughter of Caroline John and Geoffrey Beevers), Andrew Dickens and Andrew Bone.

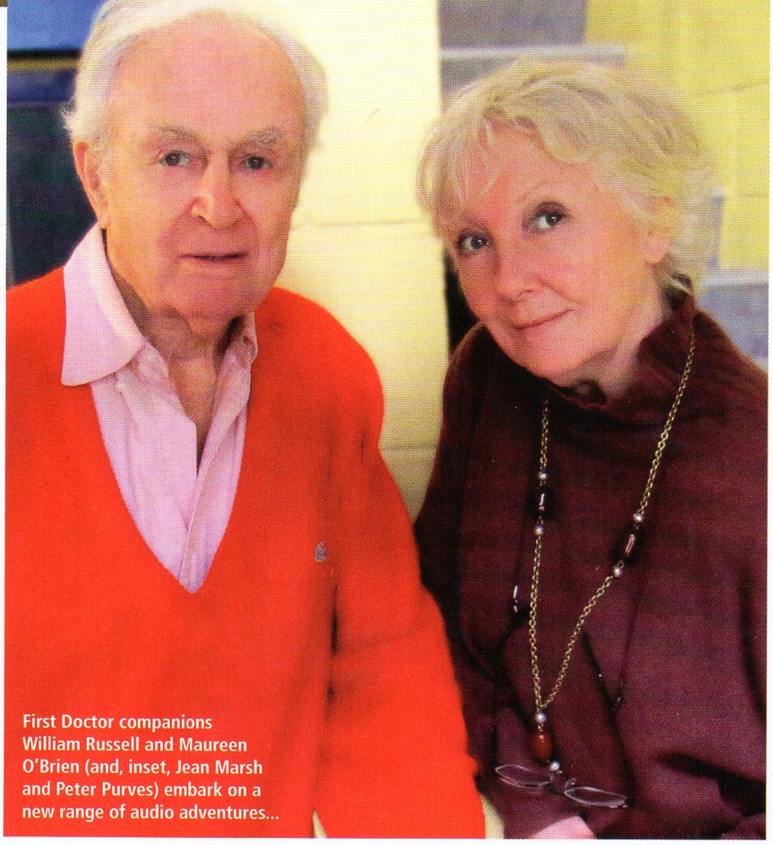
A 'pure historical' follows in October with *The Doctor's Tale* by Marc Platt (who wrote *Ghost Light* for television in 1989). Maureen O'Brien and William Russell are on narration and acting duties as Vicki and Ian, while the cast also includes Gareth Armstrong (*The Masque of Mandragora*), Joseph Kloska and Alice Haig.

Next up is *The Bounty of Ceres* by Ian Potter, in which the travellers find danger in the future on a base on a dwarf planet in the Solar System. Maureen O'Brien is back as Vicki, accompanied by Peter Purves as Steven Taylor, and a cast that includes Richard Hope (*The Hungry Earth/Cold Blood*), Julia Hills (*2point4 Children*) and Peter Forbes.

Finally, the series ends in December with *An Ordinary Life* by Matt Fitton, starring Jean Marsh and Peter Purves, playing Sara Kingdom and Steven. In this atypical story, the TARDIS breaks down on Earth in the 1950s, the Doctor is incapacitated, and the two companions must decide whether or not to settle down and lead an ordinary life. But something else more sinister has the same idea too….

The cast includes Ram John Holder (*Desmond's*, *Song for Marion*), Damian Lynch, Sara Powell and Stephen Crichlow.





First Doctor companions William Russell and Maureen O'Brien (and, inset, Jean Marsh and Peter Purves) embark on a new range of audio adventures...

WIN! A pair of tickets to the Doctor Who Celebration!

It will be the greatest show in the galaxy! Taking place over the 50th anniversary weekend of 22, 23 and 24 November, the *Doctor Who* Celebration is set to be the largest ever held in the UK...

Ticket holders to this once-in-a-lifetime event will have access to a whole range of activities including:

- Guaranteed seats to two theatre panel shows featuring star guests from across the 50 years of *Doctor Who*.
- Guaranteed seats in a spectacular special effects show hosted by *Doctor Who*'s SFX guru Danny Hargreaves.
- Activities in the main halls including: stunt workshops with *Doctor Who* stunt co-ordinator Crispin Layfield and stunt double Gordon Seed, audio and visual effect workshops, on-stage panels with cast members, walk-like-a-monster master-classes with *Doctor Who*'s official monster choreographer Ailsa Burke, and quizzes and games.

For more details on the event, visit *celebration.doctorwho.tv*

Thanks to our friends at Single Market Events and BBC Worldwide, **DWM** has **FIVE** pairs of tickets for the event on Friday 22 November to give away, worth £90 per pair!

To be in with a chance of winning a pair of tickets, simply answer this question correctly:

Which famous actor will be playing the Doctor alongside Matt Smith and David Tennant in the 50th Anniversary Special episode of *Doctor Who?*

A John Hurt
B John Birt
C Ron Berk

Send your answer by email to: *DWMcompetition@gmail.com* along with your name, age, address and phone number. Alternatively, send your answer and your details by postcard or on the back of a stuck-down envelope to:

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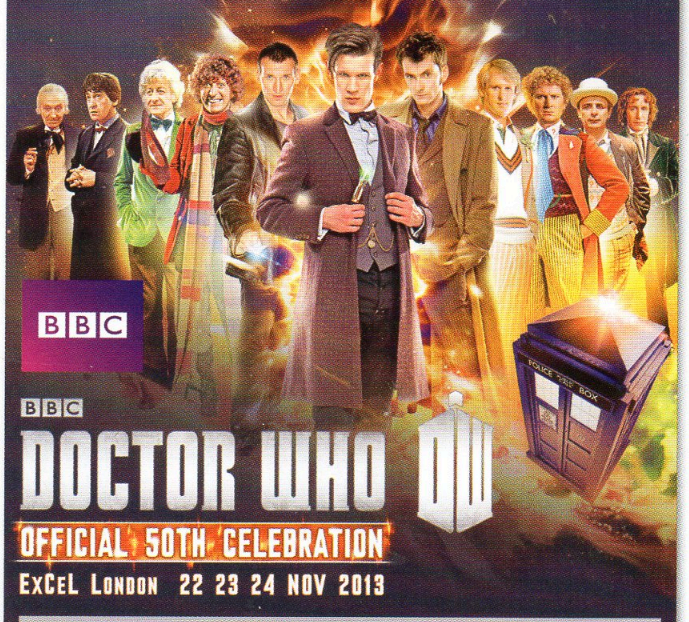
Tunbridge Wells, Kent, TN4 8BS

Email entries must reach us by midnight on 16 October. Postal entries must reach us by 19 October. Winners will be notified by 25 October.



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BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

David Tennant (with Ashley Jensen), back on BBC One soon as *The Escape Artist*.

W.H.O. was the Doctor?

■ Ahead of **Peter Capaldi**'s casting as the new Doctor, the movie *World War Z*, released in June (and on DVD from 21 October), featured him as a W.H.O. Doctor (World Health Organisation). He is *Guardian* editor Alan Rusbridger in biopic movie *The Fifth Estate* about *WikiLeaks* co-founder Julian Assange (played by *Sherlock* star Benedict Cumberbatch) from 11 October. Filmed in 2012, Peter plays King Kinloch in the *Sleeping Beauty*-based fantasy movie *Maleficent* due on 2 July 2014, also featuring *An Adventure in Space and Time*'s **Lesley Manville**. 77% of respondents to a *Stage* poll (15 August) declared Peter the right choice for the Doctor.

David Escapes

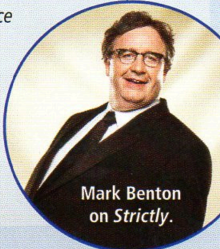
■ In October, **David Tennant** will play barrister Will Burton opposite **Sophie Okonedo** in BBC One three-part suspense thriller *The Escape Artist*. *Richard II* rehearsals commenced on 27 August with David in the title role at Stratford-upon-Avon from 10 October to 16 November. There will be live streaming of the performance to Odeon cinemas on 13 November and to schools two days later. **Christopher Eccleston**, whose make-up as Malekith the Accursed in *Thor: The Dark World*, arriving in cinemas on 30 October, took six hours to apply, narrated *Now That You've Died* for RNIB Day's Camden Roundhouse Event in August.

River Wades In

■ **Alex Kingston** will reprise Lady Macbeth opposite Kenneth Branagh in *Macbeth* next June at the 55,000 square foot New York restored army base, Wade Thompson Drill Hall. **Karen Gillan**'s *Not Another Happy Ending* receives UK general release in October.

Strictly Benton

■ **Mark Benton**, who played Doctor-obsessed Clive in 2005's *Rose*, took to the dance floor on Saturday 7 September as one of the hopeful contestants in this year's run of *Strictly Come Dancing* on BBC One.



Mark Benton on *Strictly*.

Children's TV

■ **Steven Moffat**, who appeared at Edinburgh Fringe's *Ad-Lib* on 21 August, attained another milestone anniversary in July, marking 25 years since filming commenced on his breakthrough children's drama *Press Gang*, recently listed by *The Observer* as third best fictional newsroom. Erstwhile script editor and **DWM** editor **Gary Russell** is relocating to Erina, New South Wales, Australia for at least 18 months to series produce a 26 episode animated children's television series.

Events Unfold

■ Nominated by *The Stage* at the Edinburgh Festival Fringe for Acting Excellence, Madam Vastra actress **Neve McIntosh** brings her performance in *The Events* as celebrant Claire, who witnesses the slaughter of many of her choir, to London's Young Vic from 9 October to 2 November. Inspired by 2011's tragic Utøya massacre, the play subsequently visits Austria and Norway. The Edinburgh International Television Festival Channel of the Year Awards, whose jury included **Piers Wenger**, named **Chris Chibnall** as Standout Talent and *Broadchurch* as Best New Programme.

Louise Jameson and Nigel Fairs record *My Gay Best Friend*.

Something Dreadful

■ **Billie Piper** stars opposite Josh Hartnett and Eva Green in eight-part Showtime series *Penny Dreadful* about the origins of some of horror literature's most infamous characters, shooting from 7 October to March 2014 at Dublin's Ardmore Studios.

Stalk Show

■ Further to **DWM** 440, musical comedy *Stalking John Barrowman* was staged at Cardiff's Chapter Arts Centre in late August. **Barrowman** recorded BBC One daytime game show *Pressure Pad* in Glasgow from 11 to 18 September. **Eve Myles** is Lauren opposite **Anthony Head** in Gold's upcoming six-part comedy series provisionally titled *Us and Them*.

Hackney Days

■ **Bernard Cribbins** performed *Albert and the Lion* at the Hackney Empire for Radio 4's *Friday Night is Music Night Good Old Days* special recorded in June (broadcast 23 August). At the same venue on 14 September **Neil Gaiman** opened *The Hitchhiker's Guide to the Galaxy Radio Show Live!* tour as Guest Voice of the Book.

Past Masters

■ In October **John Simm** records a three-part ITV drama *Prey* as Marcus Farrow, a Detective Constable forced on the run when found at a crime scene. **Eric Roberts** played Nat Laurendi in the film biopic *Lovelace*, released in the UK on 23 August.

Bubble and Squeak

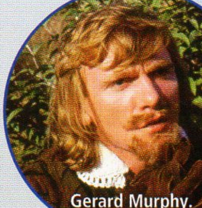
■ **Peter Davison** plays Michael in ITV comedy *Pat & Cabbage* to 10 October. An adaptation of **Tom Baker**'s novel *The Boy who Kicked Pigs* played Edinburgh's Pleasance Courtyard in August before moving to Salford's The Lowry in September.

Quickies

■ **Frazer Hines** has compiled full colour photobook, *Fifty Shades of Frazer: A Life in Pictures* (*www.frazerhines.co.uk*). *My Gay Best Friend*, **Louise Jameson**'s two hander with Big Finish audio writer **Nigel Fairs**, receives an audio release from What Noise on 23 September. **Richard Curtis**, whose new film *About Time* is on release, gives a BAFTA Screenwriters' Lecture on 30 September. **Nicholas Pegg** was a talking head in the *David Bowie is Happening Now* cinema screening on13 August.

Obituary

■ **Terry Bale**, who was a soldier in *The Reign of Terror* and the voice of Arcturus in *The Curse of Peladon*, has died in his mid-80s. **Michael Goldie**, who played Jack Craddock in *The Dalek Invasion of Earth* and Elton Laleham in *The Wheel in Space*, also passed away recently. **David Harcourt**, camera operator on both Dalek feature films, died on 5 May aged 97. **Maurice Good**, who played Phineas Clanton in *The Gunfighters*, died on 10 May aged 80. **Kristopher Kum**, who was Fu Peng in *The Mind of Evil*, died on 7 August aged 84. **Christopher Burgess**, best remembered as Barnes in *Planet of the Spiders* but also Swann in *The Enemy of the World* and Professor George Philips in *Terror of the Autons*, died on 25 August aged 87. **Gerard Murphy**, who played Richard Maynarde in *Silver Nemesis*, died on 26 August aged 64. **Robert Luckham**, who was a guard in *The Power of the Daleks* and the son of White Guardian **Cyril Luckham**, died on 12 December 2012 aged 70. **DWM**

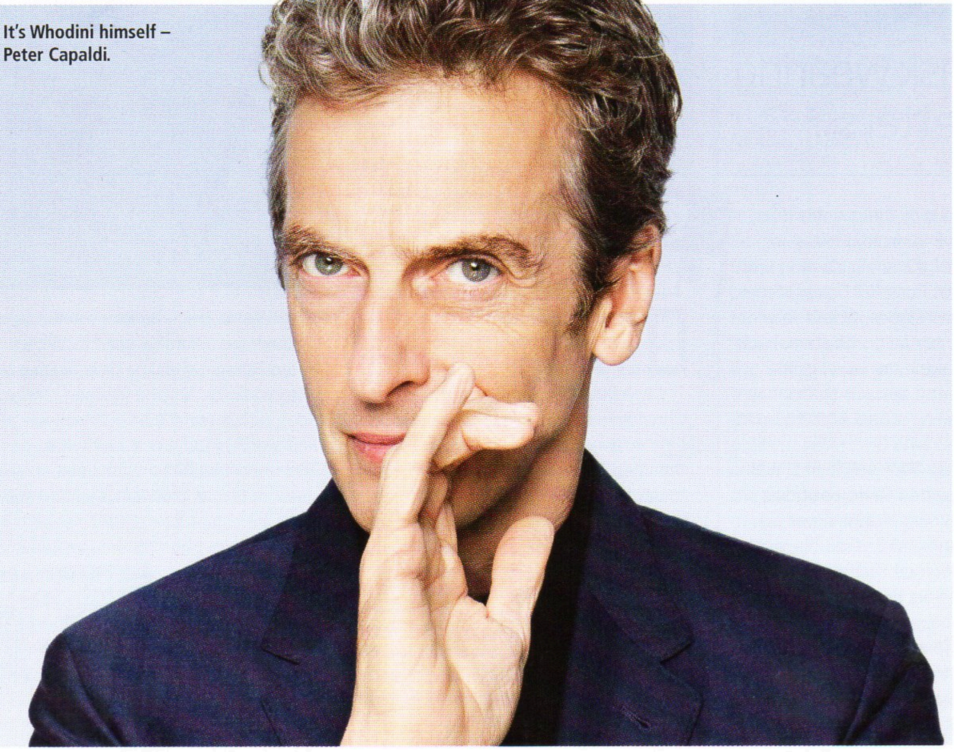


Gerard Murphy.

PUBLIC IMAGE

How many people saw *Doctor Who Live*? Here's the stats from around the world...

COMPILED BY **TOM SPILSBURY**



It's Whodini himself – Peter Capaldi.

Nine million watch around the globe as Capaldi is revealed

The live announcement of Peter Capaldi as the actor who will play the Twelfth Doctor was seen by nine million people around the world, with an average of 6.37 million watching the half-hour broadcast on BBC One. The moment of the announcement itself was seen by almost 7 million viewers on BBC One, with the audience growing for the final five minutes of the programme, where Peter Capaldi was interviewed.

Doctor Who Live: The Next Doctor aired at 7pm in the UK and Ireland on Sunday 4 August 2013, with the programme being simultaneously broadcast on BBC America, where it was watched by almost 0.9 million viewers. Of course, in the USA, the broadcast was at the less friendly time of 2pm for viewers on the East Coast and 11am for those on the West Coast.

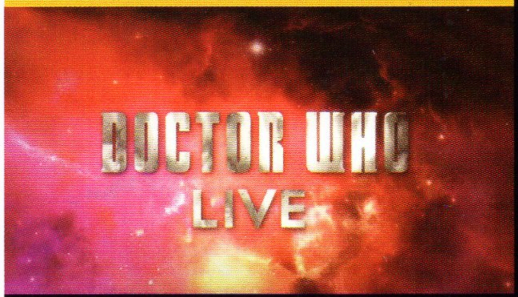
The half-hour show was also shown on the SPACE channel in Canada, where it was seen by around 0.4 million. In Australia, the programme was also shown live, with around 40,000 viewers tuning in at the ungodly hour of 4am Eastern Standard Time. Around 0.2m watched the later repeat screening on ABC2.

Overall, the experiment has to be deemed a huge success – across the globe approximately nine million people watched the moment that the Twelfth Doctor was revealed, with the majority of those viewers watching in the UK, as one would expect. With the 50th Anniversary Special planned to be simulcast in a similar fashion, it will be fascinating to see how many viewers tune in worldwide to watch the episode live.

When Matt Smith was announced as the Eleventh Doctor in January 2009, 6.3 million people watched the special edition of *Doctor Who Confidential* (which was the 27th most watched TV show of the week on British television). *Doctor Who Live* performed even better than this, coming in as the 17th most watched show of the week (see chart, above), and the most watched programme of the whole weekend. With the first episode in the new series of BBC One's *New Tricks* topping the week's TV chart, the only other programmes to have more viewers than *Doctor Who Live* were episodes of soap operas *Coronation Street*, *EastEnders* and *Emmerdale*.

> **'Only *New Tricks* and the three main UK soap operas were seen by more viewers than *Doctor Who Live* during the week.'**

TOP 20 PROGRAMMES 29 July - 4 Aug 2013



Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**New Tricks** (BBC One, Tue)	8.86m
2	**Coronation Street** (ITV, Mon)	8.84m
3	**Coronation Street** (ITV, Mon)	8.82m
4	**Coronation Street** (ITV, Wed)	8.41m
5	**Coronation Street** (ITV, Fri)	8.20m
6	**Coronation Street** (ITV, Fri)	7.88m
7	**Emmerdale** (ITV, Mon)	7.35m
8	**EastEnders** (BBC One, Mon)	7.23m
9	**Emmerdale** (ITV, Wed)	6.99m
10	**Emmerdale** (ITV, Tue)	6.89m
11	**EastEnders** (BBC One, Tue)	6.86m
12	**EastEnders** (BBC One, Thu)	6.60m
13	**Emmerdale** (ITV, Fri)	6.60m
14	**EastEnders** (BBC One, Fri)	6.55m
15	**Emmerdale** (ITV, Thu)	6.48m
16	**Emmerdale** (ITV, Thu)	6.42m
17	**Doctor Who Live: The Next Doctor** (BBC One, Sun)	6.37m
18	**Countryfile** (BBC One, Sun)	5.82m
19	**Long Lost Family** (ITV, Mon)	5.75m
20	**Top Gear** (BBC Two, Sun)	5.49m

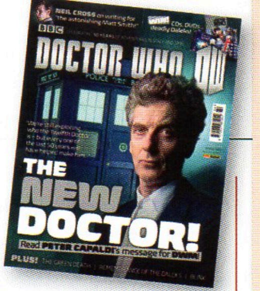
All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

The Proms: more popular than the Hulk!

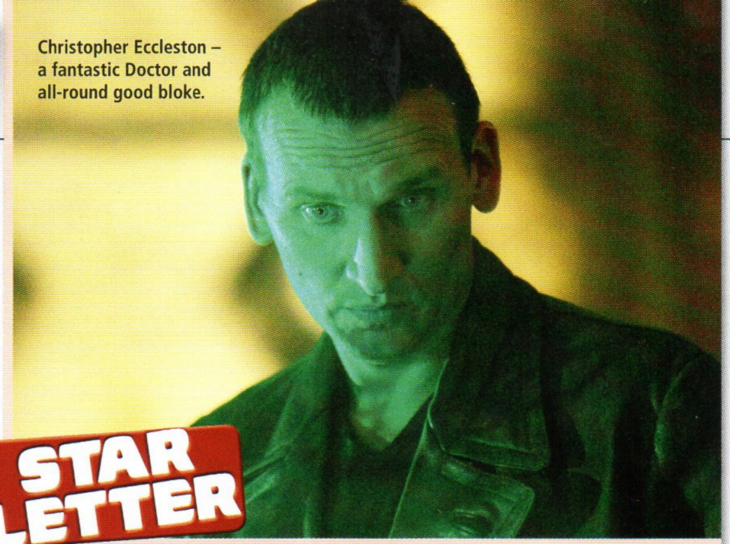
Doctor Who at the Proms

A special 75-minute edit of *Doctor Who at the Proms* was shown on BBC One at 4pm on Bank Holiday Monday, 26 August 2013. The programme was seen by around 1.2 million viewers, winning its timeslot, since fewer than 1 million viewers were watching *The Incredible Hulk* on ITV at the same time. **DWM**'s review of the show can be found on page 66. **DWM**

GALAXY FORUM


NEIL CROSS on writing for "the astonishing Matt Smith!"
CDs, DVDs, deadly Daleks!
BBC
DOCTOR WHO DW
THE NEW DOCTOR!
Read PETER CAPALDI's message for DWM
PLUS!

Remembering the return of *Doctor Who*, big bugs in the comic strip and gas-mask wearing Weeping Angels! It's your letters...



Christopher Eccleston – a fantastic Doctor and all-round good bloke.

Welcome! Our last two issues included a two-part feature – *The Way Back* – on the trials and tribulations of trying to get *Doctor Who* back on television ten years ago. And it seems to have been quite an eye-opener...

VOICE FROM THE PAST

Only 'getting into' *Doctor Who* properly in 2005, I wasn't really aware of the pain and passion that went into getting the series back on television, until I read *The Way Back* feature in the last two **DWM**s 463 and 464. I'd always thought that everyone at the BBC was behind making it; how wrong I was! These articles just prove why I fell in love with the show in the first place. It's the attention and care of the production team and, back then, Russell T Davies which made it as brilliant as it is today. So thank you, Mr Davies, thank you very much.

HARVEY JONES (14) EMAIL

Russell T – Gawd bless 'im.

In the early 2000s, it seemed that *Doctor Who* would never be back on our TV screens. There were still new stories to be told, thanks to the books, comic strips and audios, but a return to TV seemed out of the question. So it was with admiration that I read in *The Way Back* of the sheer passion and determination of Russell T Davies, Jane Tranter, Lorraine Heggessey and Julie Gardner to get our favourite show back on air – and make it the jewel in the BBC's crown that it remains to this day.

CHRIS PORTER EMAIL

Reading *The Way Back* article in **DWM** 463 I was astounded to find out that the show was almost never brought back! God bless everyone that made every effort to bring back this beautiful programme in all its glory. I can't imagine what my life would be like without *Doctor Who* as it has influenced me in a really positive way and I really don't know whether I'd still be the same person without it.

LOUISE THACKER EMAIL

I remember that fateful day in 2005 like it was yesterday! It was the first time I'd ever seen *Doctor Who* but it really kicked off with a bang! And just to find out how difficult it was to get it started was amazing. Russell T Davies is a real inspiration to all fans of all ages!

ISAAC REYNOLDS EMAIL

I have been a *Doctor Who* fan for eight years now and I loved *The Way Back*. I didn't know half the mountains Russell T Davies had to go through to get 'the greatest show in the galaxy' back onto our televisions. Back in 2003 I was only four, so I didn't know about *Doctor Who* and all the wonderful adventures he went on. In 2005 my mum said, "There is a show I think you will love." And she was right! I discovered a whole new world, and since then I have had seven amazing series to enjoy.

JAMES HICKEY REPUBLIC OF IRELAND

With lots more episodes to come very soon, James. Speaking of which...

DOCTOR'S NOTE

I loved the message from Peter Capaldi [**DWM** 464], it was really lovely to hear from the man himself, and to find out his feelings about becoming part of the *Doctor Who* family. He seems like a kind and brilliant man who will take the Doctor into whole new areas. If I can be half as talented an actor as he is I will be completely overjoyed.

LOUISE POND EMAIL

'A Letter From The Doctor', page 16, **DWM** 464. Heh-heh. Nice touch, chaps! And far more genuine than the ones I used to write for Tom back in 1979. Muchly appreciated bit of continuity there (right down to Peter Capaldi's Tom Baker-like Doctor signature). Fair warms the cockles.

DEZ SKINN HOME FOR EX-**DWM** EDITORS

You mean those letters weren't *real*...?!

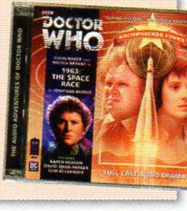
STAR LETTER

I thoroughly enjoyed *The Way Back* feature [**DWM** 463-464], which revived a cherished memory...

My friend Kate and I went to see Christopher Eccleston in the play *Electricity* (written by Murray Gold) at the West Yorkshire Playhouse in Leeds. It was Saturday 24 April 2004, Chris' last day in his final role before starting *Doctor Who*. After the curtain, we caught sight of Russell T Davies! Nervously, we introduced ourselves – but the nerves dissipated instantly. Happy to chat, Russell suggested that we wait for Chris, who would soon be arriving. Chris clocked my Manchester accent instantly and kindly signed our flyers. We wished him luck – although we knew he wouldn't need it. When I asked Russell what the new *Doctor Who* would be like, he grinned and – with a twinkle in his eye said "Fantastic!" And you know what, Chris and Russell? So were you.

PHILIP MADELEY MANCHESTER

Joe's letter wins him a copy of *The Space Race*, a new audio drama starring Colin Baker as the Doctor. It's available on CD and download for £14.99/£12.99 at *www.bigfinish.com*



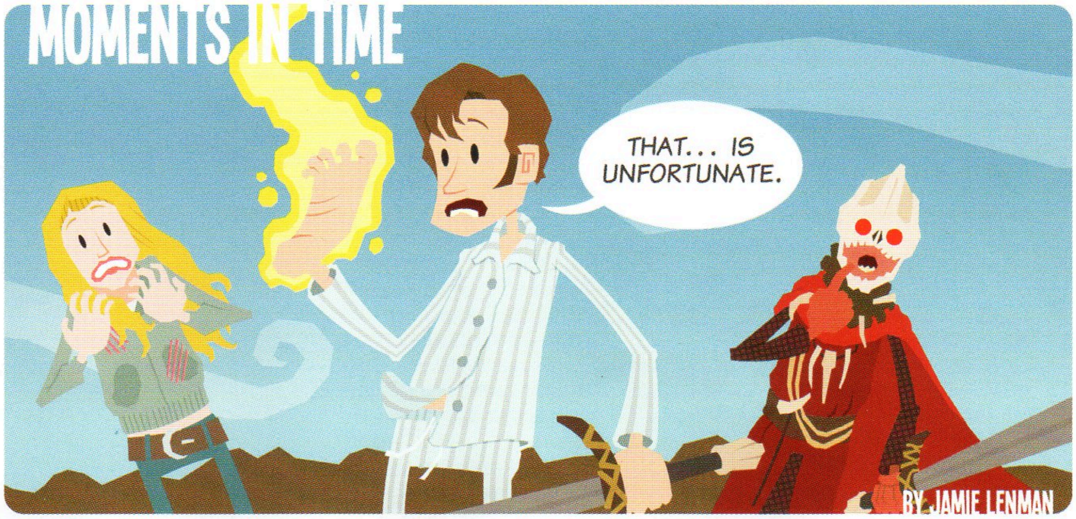
TEXT IN!

Message us from your mobile!

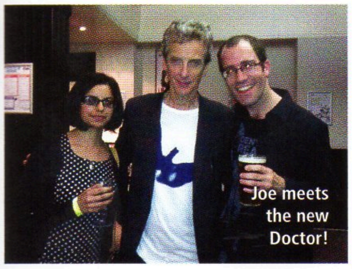
- ■ **ADAM B** Has anyone else noticed the date of Matt Smith's final episode? 25/12/13? It adds up to 50! Coincidence...?
- ■ **MATT BROWN** Everyone forgets that we already have a female Doctor – his daughter, Jenny! Spin-off series, anyone?
- ■ **DARREN GROCOTT** I am glad that the new Doctor is Peter Capaldi because I remember him from *Torchwood* and he is a brilliant actor. And I'm over the moon that Billie Piper is returning, too!
- ■ **GARY BRYANT** High class John Hurt, warming up for Peter Capaldi. Older Doctors rule, OK!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.



SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets


Joe meets the new Doctor!

THE NEW DOCTOR

I was lucky enough to be a production guest at the recording of *Doctor Who Live* at Elstree Studios and met Peter Capaldi in the bar after the show. He is a lovely man, very warm and genuine and easy to chat to. I kept on calling him 'Mr Capaldi', and he insisted I call him 'Peter'. I couldn't help it though! Clearly a big fan, he recognised my Tom Baker t-shirt straight away, and seemed genuinely thrilled when I told him that fan friends of mine had texted me after the announcement saying what a great Doctor he'll be. I got the impression that he can't wait to get started behind the controls of the TARDIS!

So Mr Capaldi – Peter – if you're reading this, thank you for being so kind and so charming to my girlfriend and me. You made our week! We're looking forward to seeing you in action as Doctor Number 12. You're going to be fantastic!

JOE BARRON EMAIL

Peter Capaldi is a brilliant choice for the Twelfth Doctor – my only reservation is *The Fires of Pompeii* from 2008! Once Peter is established in the role, how will I be able to watch that episode again without alarm bells ringing? My solution is to visit that episode again but from another angle – as was done in a *Star Trek: Deep Space Nine* episode where the DS9 crew went back to an original 1960s episode (with Tribbles) cutting in and out of the original footage to make a new story. Peter's character could be explained as an undercover Doctor investigating his prior self, or some such amazing Moffat plot. They could even get David Tennant to add a scene or two. He seems keen to play the Doctor again. I've just remembered, Karen Gillan was in that episode as well. Oh man... the possibilities.

PHILIP CRANLEY EMAIL

Six doubled becomes 12, maybe that's why Colin Baker and Peter Capaldi have so much in common.

Both were named as the Doctor just before a multi-Doctor anniversary Special which does not feature them; both have appeared in *Doctor Who* before; both regenerations follow the youngest Doctor to date; both were known for other roles which make viewers expect them to play evil characters; both make viewers think of the previous-but-one Doctor (one by surname, one by nationality).

Is there something in this or am I just being human – as the Eighth Doctor would say, Always seeing patterns in things that aren't there"?

PAUL BENSILUM EMAIL

No, you're right. There's definitely something in this. If Peter Capaldi is given a 'totally tasteless' costume, we'll have our answer...

LIKE A PRAYER

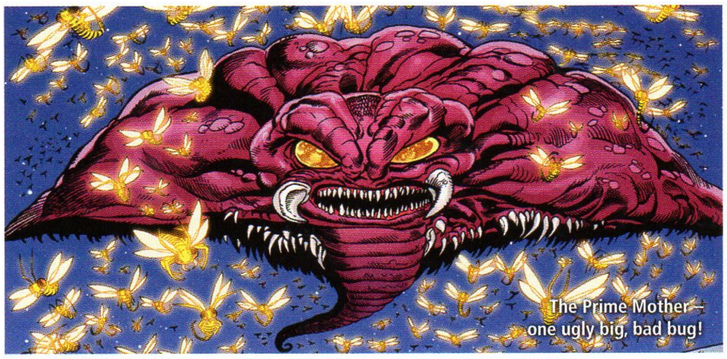
Wow! That conclusion to *A Wing and a Prayer* was simply astounding! It really wrapped up the story perfectly! I've loved reading this comic strip because it has the best cliffhangers and each page has an element of action in it! It has to be said, though: that Prime Mother is UGLY!

ISAAC REYNOLDS EMAIL

A lot of things are happening in the *Doctor Who* world at the moment: the wonderful Peter Capaldi has been revealed as the new Doctor, the fantastic *Doctor Who* Prom has been broadcast, and of course, it's currently the 50th anniversary year. But one thing that shocks me is the lack of fanfare for one of the *Doctor Who* universe's greatest assets – **DWM**'s very own comic strip. The **DWM** strip is one of the things that makes me love the magazine like I do.

Though I only first started reading **DWM** in 2006 (and only regularly in 2009) I now own an ever-expanding number of comic collections – proving that old adventures like *The Flood*, *Children of the Revolution* and *The Land of Happy Endings* can be just as exciting, gripping and poignant as modern strips like *The Crimson Hand*, *Hunters of the Burning Stone* and *The Time of My Life*. Each instalment is eagerly anticipated by me, and they never disappoint. The artwork is always brilliant and perfectly tuned to its story (the fact that it varies in style is a plus!) and the scripts are excellent too. But when I look over at my bookcase I realise there is a gap between *The Flood* and *The Betrothal of Sontar*. When can we expect a Ninth Doctor collection?

JAKE DEANS CHIPPING NORTON


The Prime Mother – one ugly big, bad bug!

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@nigelfletcher** Loving the terrible *Wotcha!* puns each month. 'Zog, Harry, A Voord' was worth **DWM** 463's cover price on its own.
- **@face_4radio** Matt Smith has got two episodes left. Hurts to say it. We need to pack as many hats into those episodes as possible!
- **@TheHellOfItAll** I don't usually buy **Doctor Who Magazine**, but Capaldi was on the cover this month. I couldn't not.
- **@baldyrunner** The *Doctor Who* Prom on BBC One was literally music to my ears. I may have shed a tear or two...
- **@RebeccaLW71** I've just been reading the new Doctor articles in **DWM**. It was great, like looking deep into a well.
- **@NeilBryant2010** Just occurred to me that between 50th anniversary, *The Light at the End* and the Xmas Special, nine actors will play the Doctor this year!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Every month, I eagerly await the next instalment of the **DWM** comic strip, and I don't think I've ever been disappointed, from when the seven-year-old me became addicted to *The*

►

THE PLANET OF DECISION!

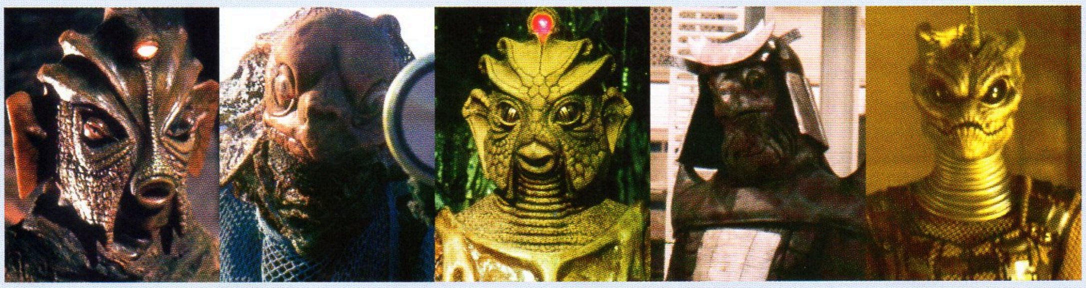
Silurians, Eocenes, Sea Devils... whatever you want to call them, the Doctor has encountered the first rulers of the planet Earth on many occasions – but which is your favourite story to feature the scaly scoundrels?

Could it be the cave monsters' début in the Third Doctor story *Doctor Who and the Silurians*? Do you prefer the more aquatic-themed encounter with *The Sea Devils*? How about the family affair when the Silurian and Sea Devil cousins teamed up against the Fifth Doctor in *Warriors of the Deep*? Or perhaps your vote will go to the Earth Reptiles' return to bother the Eleventh Doctor in *The Hungry Earth/Cold Blood*?

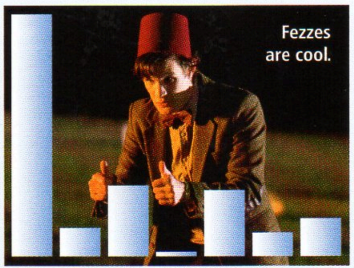
Once you've made up your mind about which cold-blooded reptilian adventure is your favourite, visit:

tinyurl.com/ kfzszz3

... to cast your vote. The poll will close on 25 October 2013, and we'll reveal the results in issue 467. There are no prizes, it's just for fun.

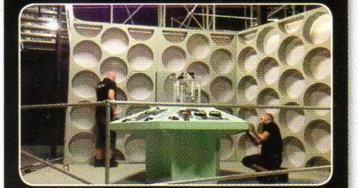


On **DWM** 463, we asked which hat worn by the Eleventh Doctor was your favourite. The Fez was top with 51% of the vote, Stetson was second with 15%, Victorian was third with 14%, bowler hat fourth with 8%, top hat fifth with 6%, deerstalker sixth with 5%, and the tricorn was in seventh place with 1% of the vote.

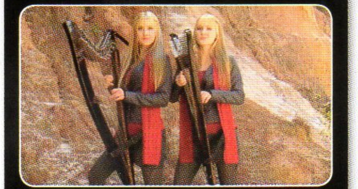


WHO TUBE

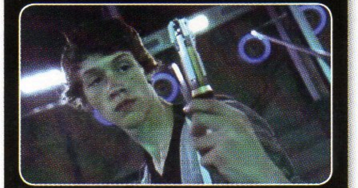
This month's pick of *Who*-related videos on YouTube.com



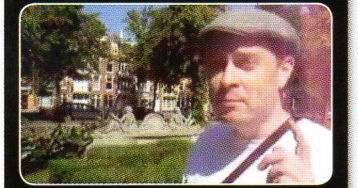
See the beautiful facsimile of the original TARDIS console, as used in *An Adventure in Space and Time*, erected in the *Doctor Who Experience*. Search YouTube for: **First Doctor Console Time-Lapse**



Identical twins Camille and Kennerly Kitt, famous across YouTube for their harp playing, seduce viewers with their rendition of the greatest theme tune ever. Search YouTube for: **Doctor Who Harp**



Watch vintage Trockers Chameleon Circuit's very special video for their song *Teenage Rebel*... partly recorded on the set of the TARDIS! Search YouTube for: **Chameleon Circuit Teenage Rebel**



Jonathan Morris IS Andrew J Pixel, and presents a *Now And Then and Now And Then* on the adventure *Doctor Who AND The Arc of Infinity*. Search YouTube for: **jonnymorris1973 Arc of Infinity**

What do you get if you cross *Doctor Who* with *The Benny Hill Show*? Find out, as Gareth Roberts and Clayton Hickman revisit *Castrovalva*... Search YouTube for: **Yaketyvalva zman953**

◄ *Glorious Dead* story arc, to reading Clara and Amy Johnson's interactions now. I can't praise the writing of Scott Gray enough. I love the scope of his stories, I love how real his dialogue feels, and I love how he continues to create strong characters of different genders, sexualities and races for us to look up to. He has a wonderful vision of the Whoniverse, and one that I look forward to reading for years to come! Please never let him go!

OWEN RICKARD EMAIL

We've had to tie him to his desk, he keeps trying to escape. Work harder, Scott! Harder! Now, let's go back to the very beginning...

PREMIER PC

The name 'Reg Cranfield' may be unfamiliar to many **DWM** readers, however his place in the history of *Doctor Who* cannot be underestimated. Reg played the uncredited policeman who patrols Totter's Lane in *An Unearthly Child*, so he was therefore the first actor that ever appeared in *Doctor Who*. With such an accolade, one can only hope that Reg gets a namecheck in the forthcoming drama, *An Adventure in Space and Time*. Reg would later play various small roles in further *Doctor Who* stories. In this, the 50th anniversary year, perhaps fans can raise a small toast to Reg Cranfield on Saturday 23 November, because no other could ever make the claim "I was the very first."

DEREK ANDERSON ABERDEEN

MADE IN CANADA

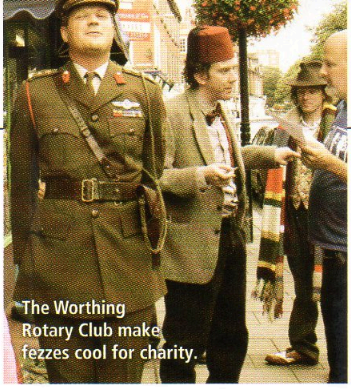
I love *Doctor Who* and have been a fan for over 30 years but I am sick to death of it being referred to as British, when it is actually a *Canadian* programme! Sydney Newman, the show's creator, was born in Toronto, Canada – and when the programme returned in 2005 it was through the co-operation of the Canadian Broadcasting Corporation. *Doctor Who* is as Canadian as tea, politeness and ice hockey – so let us cheer a wonderful and thoroughly Canadian programme!

STEPHEN NOLAN CANADA

CANONICAL CUSHING!

The challenge to fit Peter Cushing's incarnation into continuity [see *Galaxy Forum*, **DWM** 463] helped me to recall a dream the Seventh Doctor had in the *New Adventures* novel *Human Nature*. In it, he dreams of a Victorian scientist who ends up in Gallifrey's past. This seems to be a hint at not only Peter Cushing's Doctor, but also 'the Other', which the novels revealed to be the earliest precursor to 'our' Doctor. So, ignoring the actual adventures on the silver screen, it could be feasible that the character is included in continuity and, also, therefore, the name of the Doctor ultimately could be... Dr Who!

CHRIS WING BLETCHINGTON



The Worthing Rotary Club make fezzes cool for charity.

IN THE CLUB

On Monday 26 August, Worthing Rotary Club held a charity parade in Worthing. Type 40 Toys provided a float that was *Doctor Who*-themed and the day was attended by many charities such as Scope and Chanctonbury Community Play Scheme. The guys who dressed up as the Doctors, the Master and a range of other characters all had a great day!

HELEN WRIGHT WEST SUSSEX

STILL NOT GINGER?

"And still not ginger!" – as I well remember from some of the Eleventh Doctor's first words, the last of the Time Lords still wants his hair to be ginger! So, isn't it about time we had a ginger Doctor? We are all waiting for it, now it's time we get it! I vote the Twelfth Doctor for a ginger!

GRAHAM HOLROYD EMAIL

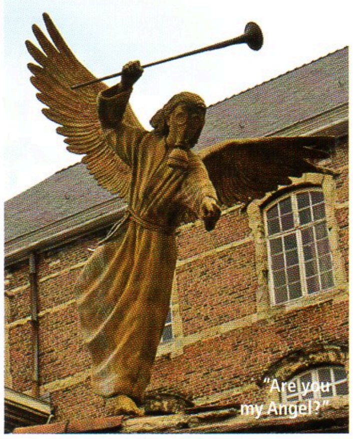
Now, think carefully, Graham. Would you really want to see Peter Capaldi in a ginger wig? Actually, don't answer that... Finally, a terrifyingly familiar monster mash-up has been discovered on the continent...

ARE YOU MY ANGEL?

I found this 'Empty Angel' on the wall of an old monastery in Ghent, Belgium. It points straight down at all the passers by – or at least it did when I was looking at it. Let's hope Steven Moffat doesn't get this idea into his head!

ISABELLA VAN BRAECKEL LONDON

We showed Steven this horrifying creature, and he said, "You know... I *did* go to Belgium as a very small child..." We're confidently predicting that the next series of *Doctor Who* will feature a terrifying vuvuzela-playing monster. Till next time... **DWM**

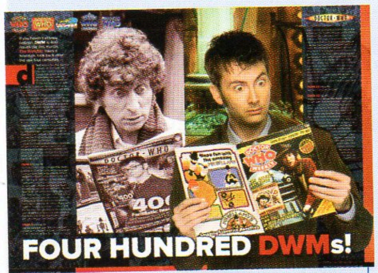


"Are you my Angel?"

ON THIS MONTH... 5 YEARS AGO

It's 2008, and it's a happy birthday to **DWM** as it celebrates its 400th issue...

DOCTOR WHO
400
400 Fantastic Issues!



FOUR HUNDRED DWMs!

400 AND COUNTING

In *Four Hundred DWMs*, the Watcher browsed through **DWM**'s back catalogue, marking highlights, landmarks and oddities. For this nostalgic feature David Tennant was seen reading issue 1 inside the TARDIS of 2008, while – magically – Tom Baker was seen reading issue 400 back in 1979. Talk about timey-wimey...

DEDICATED READER

David Tennant graced the celebratory cover of **DWM** 400, and inside revealed that he had read the magazine since the very first issue: "One week, out of the blue, there was a little advert in *Hulk Comic*... with a drawing of Tom Baker, saying that **Doctor Who Weekly** was starting. I just thought, at last!" David has always had such *good* taste.

RUSSELL SPEAKS!

Meanwhile, outgoing executive producer Russell T Davies gave a candid interview to Benjamin Cook. "I can't believe that some people still don't watch *Doctor Who*! I find that mad. They're idiots!" Well, quite.

GUEST STARRING...

The Time Team of Clay, Peter, Richard and Jac were joined by the Sixth Doctor himself, Colin Baker, to watch the final two episodes of *The Trial of a Time Lord*. "Watching yourself tends to be one of the least favourite activities of any actor," admitted Colin. The Team loved this last hurrah for his Doctor however, appropriately toasting him with glasses of carrot juice: "To the Sixth Doctor!"

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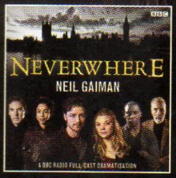
NEVERWHERE

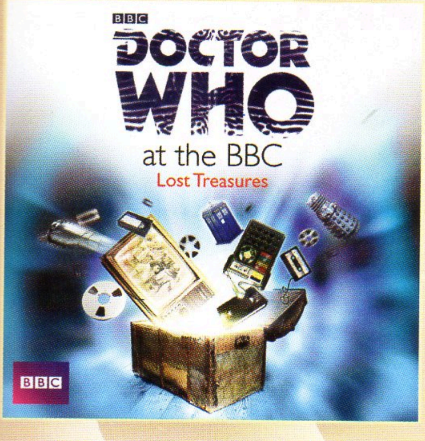
NEIL GAIMAN

NEW AUDIOBOOK RELEASE


NEVERWHERE
NEIL GAIMAN

A BBC Radio six-part adaptation of Neil Gaiman's bestselling novel, starring James McAvoy as Richard and Natalie Dormer as Door.

SOMETHING OLD, SOMETHING NEW...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DOCTOR WHO AT THE BBC: LOST TREASURES

New volume of radio & TV archive features from the 1960s to 2013 featuring Doctors, companions, producers and more, presented by Louise Jameson

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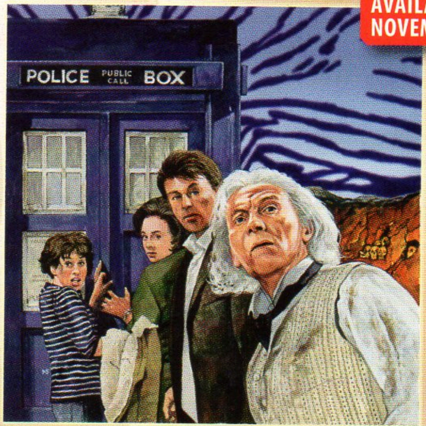
POLICE PUBLIC CALL BOX

DOCTOR WHO: AN UNEARTHLY CHILD

Brand new audio novelisation by Nigel Robinson of the very first TV adventure – read by William Russell with music and sound design.

Available from **www.audiogo.com/uk** and all good CD and DOWNLOAD audio retailers

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BBC

50TH ANNIVERSARY
50 YEARS
CELEBRATIONS

Nicholas Briggs, Peter Davison, Geoffrey Beevers, Sophie Aldred, Sylvester McCoy and Sarah Sutton... and that's not even a half of the cast of *The Light at the End*!

Many hands make LIGHT work

The 50th anniversary is being celebrated with a number of special stories – and the audio adventure *The Light at the End* promises to be one of the most spectacular! **DWM** went behind the scenes to meet five Doctors...

FEATURE BY **DAN TOSTEVIN**

"I think it's very important," asserts Peter Davison, "that we do something to commemorate the 50th anniversary. It's very nice to be a part of something that's been running for 50 years and is still going strong."

"It's *very* important to celebrate 50 years of *Doctor Who*," Sylvester McCoy agrees, "and it's so exciting, too. Because the Doctor is so loved universally, that love kind of brushes off onto the actor – this actor here. It's really nice that people treat you in a very loving and caring way, and they like to see you. And it's great to come together with the other actors who played Doctor Who."

"You're guaranteed that... that *energy*, and that presence, and that sense of humour," adds Paul McGann, about Doctors uniting. "Since I've been in the gang, it's the first time it's happened. Today feels special. It feels good."

"To have us all together is a kind of critical mass of uranium," Colin Baker smiles, "that should produce something pretty explosive!"

"In Waitrose," booms Tom Baker dramatically, "a certain kind of old lady finds me quite interesting." Brilliant. Thanks Tom.

It's early 2013, and **DWM** is talking to Tom, Peter, Colin, Sylvester, and Paul – all five of the surviving actors to have played the Doctor in twentieth-century *Doctor Who* – at the recording sessions for *The Light at the End*, a special audio adventure from Big Finish Productions which unites their Doctors and celebrates the show's big birthday. "This is a fine way to do it in terms of the surviving Doctors working together," observes Peter, "because obviously we should look as we did when we left our time as the Doctor, and nature means that we don't physically look exactly the same – but on radio, you can conjure up the image of us as we were in those days!"

The first Three Doctors team up once more!

It also helps that the story is epic. "This is one of those armageddon scripts," Colin explains, "where something has happened which could undo everything. It would be like erasing history, it would be like the void subsuming everything. That's what the Doctors have to face, and on their own they can't do it – only together do they have the knowledge to deal with the problem.

"It begs the question why the Eighth Doctor couldn't do it on his own," he adds, cheekily, "because his memory should include One to Seven... but we won't go into that!"

But discussion of *The Light at the End* can wait for now. We've asked each of the Doctor actors to reflect on the importance of the series and its anniversary – both in general, and to them personally – and Tom, as usual, is taking a slightly longer route to The Point than the others.

So. Waitrose. "I remember an old lady bumping three times into my trolley – which is always significant," Tom continues, theatrically. "Then finally she caught me in a quiet aisle, and she said 'Mr Baker, it's so lovely to see you here. You know, I've been a widow for many years, and I live quite close by...', and I thought 'Wow, that's a loaded bloody statement!' So she said, 'Will you come and have a coffee with me?', and it would have been very sweet.

"I used to go into schools, where the children were only up to about nine or ten. I used to insist that their teacher laid their jotters out on the table, and children are easily duped, aren't they? So I'd go up to someone, out the corner of my eye see his name was Jeff Lumsley or something, and someone would have told me – I'd have cards, as I went into the classroom – so I was able to see 'Jeff Lumsley: his dad's in hospital with a broken leg, because of a football match', or something. So I went up and said 'Hello, what's your name?', and he said 'Jeff Lumsley'. I said 'Jeff Lumsley? How's your dad?' He said, 'What?' I said, 'Your dad, he's got a broken leg!' He said, 'How did you know that?' And I said, 'Well, I get around, you know. I get around. We all heard about that. He's a footballer – a good footballer.' Ohhh, this little boy, absolutely swelling with pride.

"Actors, like everyone else, want to be loved. Everyone wants to be loved, but actors are absolutely desperate. Some of them just want to be adored. It's pathetic, really." Does that not apply to you, Tom? "No, I think I've passed that – I think 'worshipped'," he chuckles. "Worshipped – is that one on from being adored? Early middle-aged men stop me in the street, and say the *sweetest* things – and then can't go on talking. I remember someone stopping me in Oxford Street not all that long ago and said, 'Tom Baker?' I go, 'Yeah'. He said, 'Christ. Do you know, when I was a kid, I was in a home in North Wales somewhere. It wasn't easy, and nobody wanted us, nobody wanted us at all really, ►

"It's so exciting. The Doctor is so loved universally, that it brushes off onto the actors. It's great to come together with the others who played Doctor Who."

SYLVESTER McCOY THE SEVENTH DOCTOR

THE BEST ANNIVERSARY YET!

It's 25 years overdue, but Sophie Aldred's finally taking part in an anniversary celebration that she feels does *Doctor Who* justice.

"If I hadn't been asked to be involved, I think I'd cry!" giggles Sophie, who plays Ace. "Because 25 years ago, when we were actually making the series, we had the 25th anniversary – obviously! that's my maths, it's good – and I remember that being kind of a damp squib, in a way. The BBC was kind of running it down, and it was [then-producer] John Nathan-Turner entirely who decided to mark that point in the history, by having a 25th anniversary story with the Cybermen [1988 three-parter *Silver Nemesis*], and it was silver and the Cybermen were silver... I've still got my t-shirt somewhere, my 25th anniversary t-shirt! Which I shall be wearing this year at some point."

Back then, it was up to Sophie to make things special. "I put some clips on my costume, you can see in *Silver Nemesis*, with a two and a five on, on my jacket. But it wasn't a huge trumpeted thing. There was no merchandising, really, around at the time. The BBC just didn't really do that sort of thing. And also there was a certain kind of apathy among the fans – or rather, not apathy even, a sort of... there was a very vociferous branch of fandom who were very anti-JN-T, and they didn't like Sylvester's era. So it all felt a bit sad, in a funny way.

"So to actually have this 50th celebration, and for *Doctor Who* to be riding the crest of a wave, and to have been consistently – since Russell T Davies brought it back – *the* huge family entertainment Saturday night thing to do, and for *everyone* to know what *Doctor Who* is again, for *all* children to know what a Dalek is... it feels like 'Yes, we're back!', and this is actually a great thing to celebrate."

Does *The Light at the End* work as an anniversary celebration in the ways that *Silver Nemesis* perhaps didn't? "Yeah," says Sophie, emphatically, "I hope so. Because I was looking back to things I've been involved in, like... I mean, *Dimensions in Time* comes to mind, where there was such a loose story there wasn't really a story at all, and it was married to *EastEnders*, and it was all just bizarre, but it was a good excuse for a romp – whereas this, at least, has some point!"

Plus this one doesn't have Pat Butcher in it. "Well, yes. Maybe some might say that's a bad thing, I dunno! But it's certainly good fun, to have what fans really want to hear. That's what we've been hearing from conventions for the last year or so: what they want is the old Doctors and the old companions back doing something together, and that's what this is, and it's great fun."

Louise Jameson thinks *Doctor Who*'s evolving place in culture is what makes this anniversary more significant than those before. "I think *Doctor Who* has a very important place in society now," she says, "if that doesn't sound too grand. It's almost single-handedly made it fashionable to be a geek. In *my* youth, if you were a swot, and you wore glasses and you were incredibly bright, it was kind of an invitation to be bullied. But because the *Doctor Who* fandom now covers that scope of that demographic, and because *Doctor Who* is *so* trendy, and *so* extraordinary, and so packed with – in quotes – 'outsiders', the outsiders have now in themselves become a clan, a tribe – and a very fashionable one. So yay, let's hear it for *Doctor Who* fans!"

◄ and you made Saturday better', and his eyes filled with tears. When I went to say something nice to him, or put my arm on his shoulder or something, he just shook his head, and he couldn't speak, and did that wonderful eloquent thing that one can do: an idiotic thing – a thumb up – can be actually heroic, can't it, in certain circumstances. And that meant 'It's just fine', and it was wonderful, and away he went. It must have taken something from him to make a little speech like that.

"All these little fragmentary things added to my life," he sums up, genuinely moved, "because – just like everybody else – I have anxieties and disappointments, and sad memories and happy memories, but to do with *Doctor Who* it's entirely happy. I was a children's hero. Not everybody can say that, can they? It puts me in quite a small group, really. *Quite* a small group."

Narrow the group of 'children's heroes' down to 'Doctors', and it's smaller still. "It's a great privilege to follow in the footsteps of such wonderful actors who have played the Doctor," Sylvester nods, "and then also be part of that with the future Doctors as well – brilliant guys all. That's really a lovely thing, to be a member of a very, very tiny little club. That's good."

The members of that club, Tom believes, share an identical set of experiences. "There can't be any difference, apart from in height, between me and Sylvester," he suggests, "or me and anyone else in the thing. You interview these guys. They're telling the same story as I'm telling, aren't they?"

Well, none of the others have told us about pensioners coming onto them in Waitrose, but they do all seem equally enthusiastic about marking the anniversary: "It's quite an extraordinary thing, isn't it?" says Colin, proudly. "If you'd said to me in 1983 that 30 years later I would be doing this, I'd have been very heartened, I think – and surprised!"

"But of course in a sense, it's not the 50th anniversary consecutively," Tom points out, cheerfully. "It's certainly the 50th year since it started, but it hasn't been 50 consecutive years, has it? There was a gap..." He grins, mischievously. "I mean, I don't want to *spoil* anything, anyway. But that's true."

Consecutive or not, *Doctor Who* turns 50 years old on 23 November this year. While David Tennant and Matt Smith's incarnations of the legendary Time Lord are brought together on screen (with a mystery version played by John Hurt), the Tom, Peter, Colin, Sylvester and Paul versions of the Doctor are joining forces in an incredible two-hour audio drama – the aforementioned *The Light at the End*.

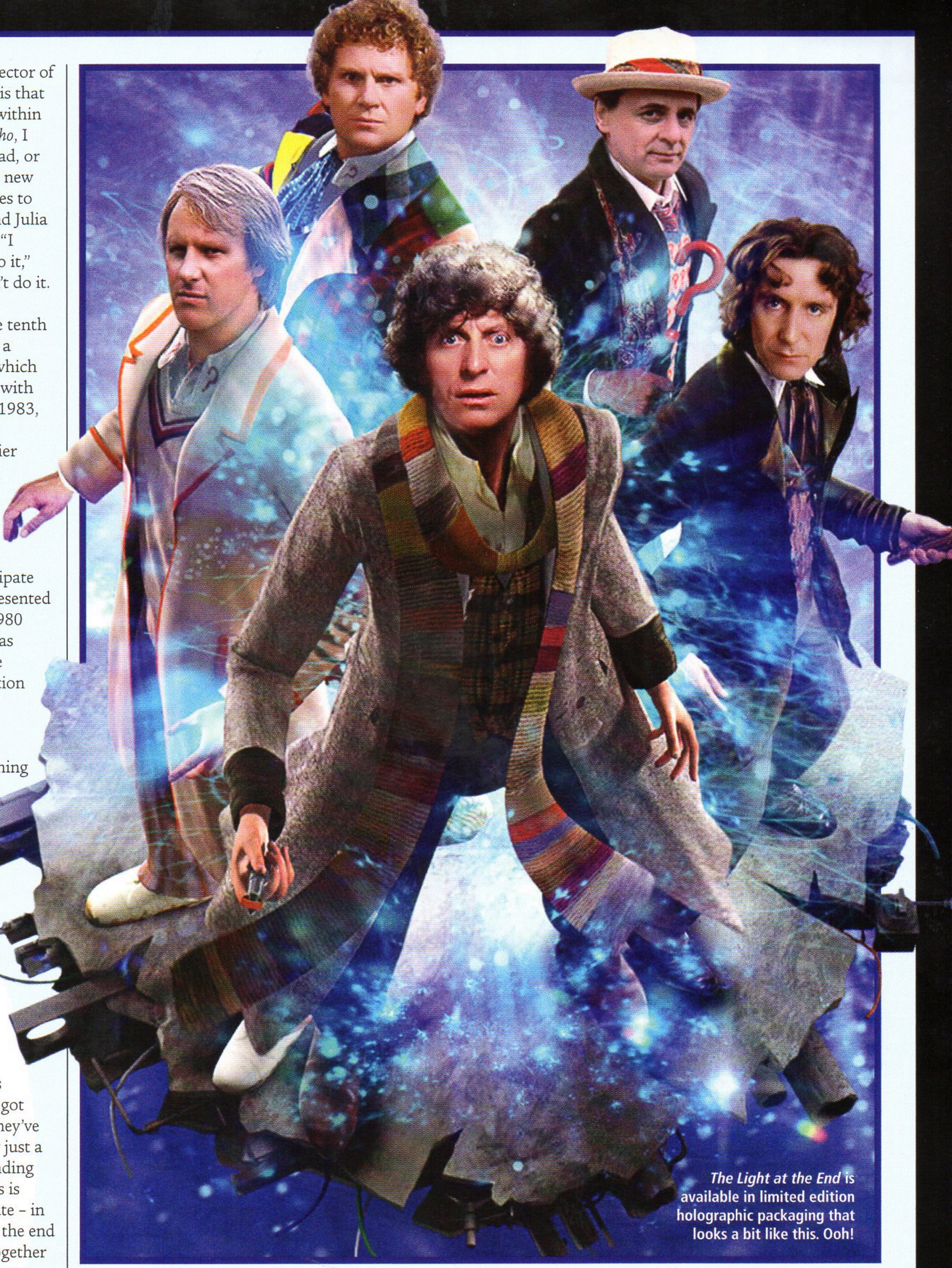
Of course, the idea of different Doctors meeting is nothing new. "*The* special thing about *Doctor Who*,"

> "It's extraordinary. If you'd said to me in 1983 that 30 years later I would be doing this, I'd have been very heartened, I think – and surprised!"
>
> **COLIN BAKER** THE SIXTH DOCTOR

emphasises Nicholas Briggs, the writer and director of *The Light at the End*, "above all other TV series, is that its leading actor changes but there is a reason within the story for it changing. That makes *Doctor Who*, I think, unique. Other shows either recast the lead, or skew the characters to line up so that someone new comes in or another one of the characters comes to the fore." We'd never get Geraldine McEwan and Julia McKenzie doing *The Two Marples*, for example. "I think the prospect of that has a strange thrill to it," Nick grins, "but it's impossible, so you just can't do it. But with *Doctor Who*, you *can* do it."

In 1972, the start of *Doctor Who*'s milestone tenth season was celebrated with *The Three Doctors*, a dimension-spanning four-part adventure in which the current Doctor (the Third) crossed paths with both his past selves for the very first time. In 1983, for the show's twentieth birthday, the movie-length Special *The Five Doctors* made that earlier experiment into a tradition, later repeated in the likes of *The Two Doctors* (1985), or charity Specials like *Dimensions in Time* (1993) and *Time Crash* (2007).

But it's tricky, doing 'multi-Doctor' stories on TV. Famously, Tom Baker declined to participate in *The Five Doctors* – in the episode, he was represented by unbroadcast footage from the abandoned 1980 story *Shada*; in promotional photoshoots, he was represented by a terrifying waxwork – while the death of William Hartnell required his incarnation of the Doctor to be recast. ("It's called *The Five Doctors*," observed David Tennant on its DVD commentary, "but really it's three-and-a-half Doctors and a bloke in a wig!") Hartnell's declining health had also restricted his *Three Doctors* role a decade earlier to counselling his successors on a monitor, which meant only Doctors Two and Three met in person.



The Light at the End **is available in limited edition holographic packaging that looks a bit like this. Ooh!**

Even when you *can* get lots of Doctors together in the same adventure – and other mediums like audio, where splitting up recordings can accommodate the cast's other commitments, or prose and comics, where you don't need a cast at *all*, are perhaps better suited to this – juggling several leading men can be logistically difficult. "You've got a lot of leads and not many other characters," points out writer and actor John Dorney. "You've also got to have them all active, they can't be passive. They've got to be part of solving the problem. It's really just a question of marshalling your characters and finding ways of giving them enough to do. The way this is done in the TV show is by keeping them separate – in *The Five Doctors* they're only in one big scene at the end together; *The Two Doctors*, they barely appear together – because the Doctor is such a proactive character that if you've got two of them going at the same time, how do you kind of balance what each one knows, and what they learn, and what their role in the story is?"

So multi-Doctor stories told off-screen have often held back, just like their TV counterparts. In the novel *The Eight Doctors* (1997), for example, the Eighth Doctor encountered each of his predecessors one at a time, while *Heart of TARDIS* (2000) saw the Second and Fourth Doctors on parallel adventures in the same place and time, never meeting. The audio *The Sirens of Time* (1999) brought its three Doctors together in the final quarter, and *The Four Doctors* (2010) only in its final *scene*; the controversial *Zagreus* (2003), on the other hand, boasted a 'four Doctors, one destiny' tagline but cast those Doctor actors in new roles. They're all brilliant adventures, but the multi-Doctor stories of the past have often shied away – whether out of choice or necessity – from putting together as many Doctors as possible, all the way through, and seeing what happens.

That's why *The Light at the End* is different. It's not just another multi-Doctor story – it's *the* multi-Doctor story, the truest stab at the format there's ever been. "I think it does have more Doctor interaction than any other *Doctor Who* story before," John acknowledges. "In the vast majority of the material, they're just working together as a team – the Doctors effectively being each others' companions, cos a lot of them are paired off."

But this most Doctorful of multi-Doctor stories almost didn't happen at all. No-one at Big Finish wanted "a whole story where they all stand round in a room together," Nick frowns, "going 'I'm you!' 'And I'm you!' 'And *I'm you!*' – that's not drama", but they were acutely aware that multi-Doctor stories had the potential to be divisive if they didn't deliver the Doctor interaction the audience wanted. "I wrote the final scene of *The Four Doctors*," he admits, "because I said 'They'll bloody lynch us if they don't all turn up together'. That's why I keep saying it's a poisoned chalice, because multi-Doctor stories are all about expectation and wish fulfilment. It's not normal and not preferable to be thinking about the audience's expectations. You can't write if you think there are thousands of people looking over your shoulder at what you're writing. It suddenly makes you think 'Gosh, they're all sitting out there. There's thousands of them, waiting for this, and there's just me in my pyjamas writing it, little farty me'!"

Two things won the team round. The first was the sheer enthusiasm of the one Doctor who'd previously resisted an anniversary team-up. "I have to say, Tom Baker was instrumental in this," recalls producer David Richardson, "because he'd come to me and said he felt for the 50th that all the Big Finish Doctors should get together and do a big story. He added lots of weight to the idea."

"It just occurred to me," says Tom himself, humbly. "When someone said 'We must do ►

The Master (Geoffrey Beevers) is back...

◄ something for the 50th', it occurred to me that it might be good to have all the Doctors in, somehow or other; to devise a script with all the Doctors in. But then I forgot about it! I mean, I often talk nonsense, or say the first thing that comes into my mind – that's why I don't always work very often – and so I'd forgotten about that, but then suddenly the script came through the door and there it was, something I had mentioned!"

The second catalyst was a nascent story idea from John Dorney, which offered a way of justifying all the Doctors' involvement and giving them something dramatically interesting to do once they were together. "David said, 'Just academically, can you think of any options?'," John recalls, "and I suggested one. It was always clear that it was never something for me to write, it was largely me suggesting a structural trick for somebody else."

Nick took that idea and ran with it – "once I got that flavour of it, I was off," he grins, "playing with my toys!" – building his own original plot around John's foundations, and the Doctors themselves seem to be thrilled with the result. "I certainly think this, as a one-off story, is a brilliantly constructed story," enthuses Colin, "and it actually works that the Doctor *needs* to combine with his other selves."

"In order to get various iterations of the same personality all present at the same time, something has to be going terribly wrong," Nick laughs, "otherwise it would be happening all the time – the Doctor would be opening the door of the TARDIS and going 'Hello, me-with-Patrick-Troughton's-face'. It doesn't happen all the time; something big, bad, and terrible has to happen. That's the fun part of a multi-Doctor story – you can really play the feeling that everything we love is about to end."

Other than the sheer scale, then, what's the appeal of multi-Doctor adventures? *Why* is it so exciting to see different versions of the same character interact?

"I don't know, really," ponders Sylvester. "I know that fans love them – *I* used to love them, when I watched all those years ago – and I think it's just because of the dynamic there between the various Doctors; it's fun to see them all together."

"I'm not entirely sure," Colin concurs. "I think the reason the fans like them is because they did a three-Doctor one and the fans loved it, so it's logged into the psyche that the Doctor meeting himself is of interest. Also it's a tribute to the other actors – I suppose I immodestly might include myself – to all of us, that we have been individually the centre of the programme for our respective tenures."

"And there's a lot of humour in it," Sylvester points out. "There *can* be a lot of humour in it, cos they're all trying to prove that they're better than t'other, although they're actually the same. Yeah, it's very schizophrenic, isn't it – they're all the same person, arguing with himself."

"Them talking to each other is always the most fun part," grins John Dorney. "I've just been spending the morning listening to Paul and Tom having scenes together, and that's something where you go, 'Well, I don't know what those two think of each other, and how they react to each other'. There is no other opportunity to see it, and it gives it a very different flavour from any other story."

"I don't think the general public, to be honest, give a toot about having all the Doctors together," suggests Colin. "I think they're just interested in the Doctor they know. I think if you did a poll of the casual viewer, who regularly watches *Doctor Who* but doesn't go to conventions, they would all go 'Nah I'm not that fussed about a multiple-Doctor story', whereas the fans who join clubs and go to conventions all love it cos it's part of the mythology of the programme."

> **"We quickly fell into a rhythm of speaking, listening and replying to each other. I wish we could do more."**
>
> **PAUL McGANN** THE EIGHTH DOCTOR

"The thing for me and *Doctor Who* fans of my generation," says Nick, "or similar generations, is for many years there was never any reference to 'Oooh, when I had long silver hair and was older than I am now...' – they just never mentioned it. So when it finally happened in 1972, it's just the most magical thing, because *Doctor Who* had never really acknowledged its past before, in this sort of way. Even though it's been done a few times since, the recreation of that magical moment where the programme turns round and looks at itself is sort of somehow massively reassuring and special for fans of a certain age. For younger fans, *Doctor Who* seems to be a thing that's always acknowledging itself and talking about its own past, so I'm not sure what the appeal for younger fans is, except for the fact that it's the return of Doctors who they have loved and followed in the past, really."

John, on the other hand, thinks the appeal of *The Light at the End* will cross generations. "I genuinely can't imagine anyone who loves *Doctor Who* not enjoying it," he smiles. "If you love the current TV series and aren't aware of its history, it's a great introduction to all of these wonderful actors; you get to hear all of them together, and all of the different personalities, and a sense of what they've all provided and created together."

'All' is the operative word. In February, the first trailer for *The Light at the End* was released online, and amongst an ominously deconstructed version of the *Doctor Who* theme tune it featured portentous fragments of dialogue from Tom, Peter, Colin, Sylvester, and Paul's Doctors – plus, to the audience's surprise, three others.

"Sylvester McCoy said, 'What? Have you been bringing people back from the dead then? Who's that?!'," grins Nick, "which I quite like. When I put that trailer up, there was a hell of a lot of speculation. I really enjoyed putting that bit in the trailer, and people reacting."

The first three actors to play the Doctor – William Hartnell, Patrick Troughton, and Jon Pertwee, respectively – have all passed away, but the incarnations they made famous all appear in *The Light at the End*, and that trailer certainly did seem to feature those characters in newly recorded material. "The story wouldn't have made sense without them," emphasises Nick. "That's why they had to be in it. The nature of the terrible thing that's happening, it would involve the first three Doctors. It could not *not* involve them."

DWM is sworn to secrecy over how it's been achieved, but they have big roles to play. "They weren't mentioned in the storyline – I think David [Richardson, producer] was quite surprised they appeared in the script quite so much!" Nick smiles, "but I thought, 'Well, you know, in for a penny...' – you might as well have a fair amount!"

The plot is as wildly eclectic as the Doctors it stars, whizzing through different styles as the Doctors investigate the mystery of 59A Barnsfield Crescent, Totton, Hampshire, on 23 November 1963. "I wanted there to be a balance of types of *Doctor Who* story," explains Nick. "I wanted there to be a big story about aliens smashing landscapes up. I wanted there to be a mysterious story about the Master doing some kind of conniving, nasty plan. I wanted the Doctor to be involved in a very personal tragedy – and that's what happens at 59A Barnsfield Crescent, with what the Master's done there. I wanted there to be a story about – as it turns out, the Doctor and Ace – just battling off some ghastly, mindless thing that was going to smother them. And then it becomes a multi-Doctor story with them all together, solving the problem."

"I think he's done a really good job," remarks John. "It's an awful lot of fun. It's a striking plot, it's an original plot – which are all the things I like. It ties back into November 1963, and the entire point of the Doctor; it's *about* the Doctor, and it's about the entire *life* of the Doctor, which I thought was a really beautifully-judged extra little detail that I hadn't expected when I read the script. It was just utterly lovely to see. I think he's done a smashing job of it."

At the centre of the story's huge roster of guest characters – which also includes Geoffrey Beevers reprising his role as the aforementioned Master, and Oliver Hume as a new incarnation of Straxus, a recurring Time Lord on audio – is 1960s everyman Bob Dovie, who's played by John. "John Dorney had come up with such a strong idea," explains David Richardson, of that early story concept, "that he was instrumental in getting us started – so as a 'thank you' Nick has written him a special role."

"It was lovely," smiles John. "To have a part written for me is a delight – it's never really happened before, as far as I'm aware. Nick said he's the Steven Moffat character, the 'ordinary man who's the heart of it' – an ordinary man, with kids, in 1963, who plays a very important part in the Master's scheme. I don't have a *massive* amount to do in it – you don't want to get in the way of those big-name actors working amongst themselves – but yeah, it's an utter privilege, and it's a delight to be part of the story on any level."

Two of *Doctor Who's* original stars, Carole Ann Ford (Susan) and William Russell (Ian).

But the focus, of course, is on the Doctors. *The Light at the End* begins combining them as early as it can, and although they all overlap at one point or another, the different groupings of characters that carry the main story threads are intact from the original Dorney/Richardson pitch. "I was originally thinking – from David and John's suggestion – Eighth and Fourth Doctor, Fifth Doctor and Master, and Sixth and Seventh Doctor together," explains Nick. "I was originally going to make that structure fairly hard and fast, and I realised early on that actually it wasn't interesting enough to do it like that, and I wanted to give the sense that something big was unfolding with all the Doctors – which is why, very early on, we go to the Sixth Doctor all of a sudden, so we get the sense that 'Oh Christ, this is happening everywhere in time for the Doctor'."

Televised multi-Doctor stories have traditionally had a clear 'present day', with the incumbent Doctor as the focus – *The Five Doctors*, for example, is very much a Fifth Doctor adventure – but *The Light at the End* is much more of an ensemble. "We don't exist in that world in Big Finish," Nick points out. "We're in a multi-Doctor world all the time because, you know, for three months we're in the Peter Davison era, and then we're in the Colin Baker era for another three months, the Sylvester McCoy era for another three months... and parallel to that, we're running in the Tom Baker era for six or seven months. To us, we live in a multi-Doctor environment, so it never occurred to me, 'Who should be the Present Doctor in this story?' The arc was of the *character* and not necessarily the different incarnations, and also the *idea* of what is happening. It's very much a story about trying to find out what is going wrong, and then how they all come together to put it right. It seemed to me to be the only way to write it, to *really* make it a multi-Doctor story. If we were gonna do multi-Doctor, then let us do multi-Doctor writ large!"

What's the experience of recording *The Light at the End* been like for the Doctor actors? Is it strange to be playing their usual roles as part of a large ensemble, rather than being the sole focus? "Only when it comes to being turfed out of my little recording booth, which I was," says Peter Davison, mock-furious, "because Sylvester needed to SIT DOWN – come on!" He chuckles. "That was slightly unnerving!

"No, it doesn't feel strange. No, not at all. There's always a worry about that – I remember when we did *The Five Doctors*, during my time as the Doctor, John Nathan-Turner [the producer at the time] was terribly worried about too many egos flying around on the set, and that there'd be confrontations, but it really wasn't like that at all. You're just an actor doing the job, and your Doctor is the Fifth or the Sixth or the Seventh, whatever you are, and that's the way you approach it."

"It's quite pleasing, really," Sylvester McCoy beams. "It's like sharing the load. Sometimes I used to do one-man shows. Then, after I did them for a while, I thought 'God, I wish I was on stage with 26 other actors' – to share the load, the burden, the fun! And that's what's happening with this."

Some of the strangeness is dispelled by the cast's familiarity, Peter explains: "It doesn't feel that out-of-the-ordinary really, because we do know each other now, so well, through events and things that we've done. It doesn't feel like we're strangers, it's not like our own little camp coming along. Sophie [Aldred, who plays Ace] turns up and hugs and kisses everyone and it feels like a big happy family!" ►

KISSES TO THE PAST

In addition to the eight Doctors and five main companions, a whole host of other former TARDIS travellers will be making brief cameo appearances in *The Light at the End*. "I have to say, that was entirely David Richardson's idea," reveals writer Nicholas Briggs. "He kept coming back to me and saying 'Why don't we put so-and-so in?', so all those bits with all the other old companions swirling round, that's written by David. He just kept sending me new versions of the scene, and I just kept going 'Yes, whatever, fine!' – it's a lovely little bit of self-indulgent nostalgia."

The guest appearances are from (deep breath): Susan Foreman (played by Carole Ann Ford), Ian Chesterton (William Russell), Vicki (Maureen O'Brien), Steven Taylor (Peter Purves), Sara Kingdom (Jean Marsh), Polly (Anneke Wills), Jamie McCrimmon (Frazer Hines), Zoe Heriot (Wendy Padbury), Jo Grant (Katy Manning), Tegan Jovanka (Janet Fielding), and Vislor Turlough (Mark Strickson), in a string of brief moments the Big Finish team has been calling 'kisses to the past'.

There's also a brief tribute to a couple of companions who couldn't feature – such as Sarah Jane Smith, as played by the late Elisabeth Sladen – with dialogue directed at them by Doctors, indicating that they're present during part of the story even though we're unable to hear them. "We were so nearly going to work with her," laments Nick, of Big Finish's plans to reunite Sladen with Tom Baker in new audio adventures, which were sadly cut short by her death in 2011. "She really wanted to do it, and it's only because she got ill that she didn't. I really love *Doctor Who*, and I want to do things that are lovely, that make *me* feel warm inside, and I just thought that would be nice, just to mention those people. Especially Lis."

Classic companions return for *The Light at the End*.

"It's good," nods Sylvester. "I've toured with Colin – we worked together and did a tour in Australia, as a kind of a taster before the new *Doctor Who* came out in Australia, we did this tour – so we got to know each other and worked together in that way. And I've worked with Peter: we did pantomime two years running once, a long time ago. Paul I know, just socially – I knew him before he did *Doctor Who*! – but I've never worked with him."

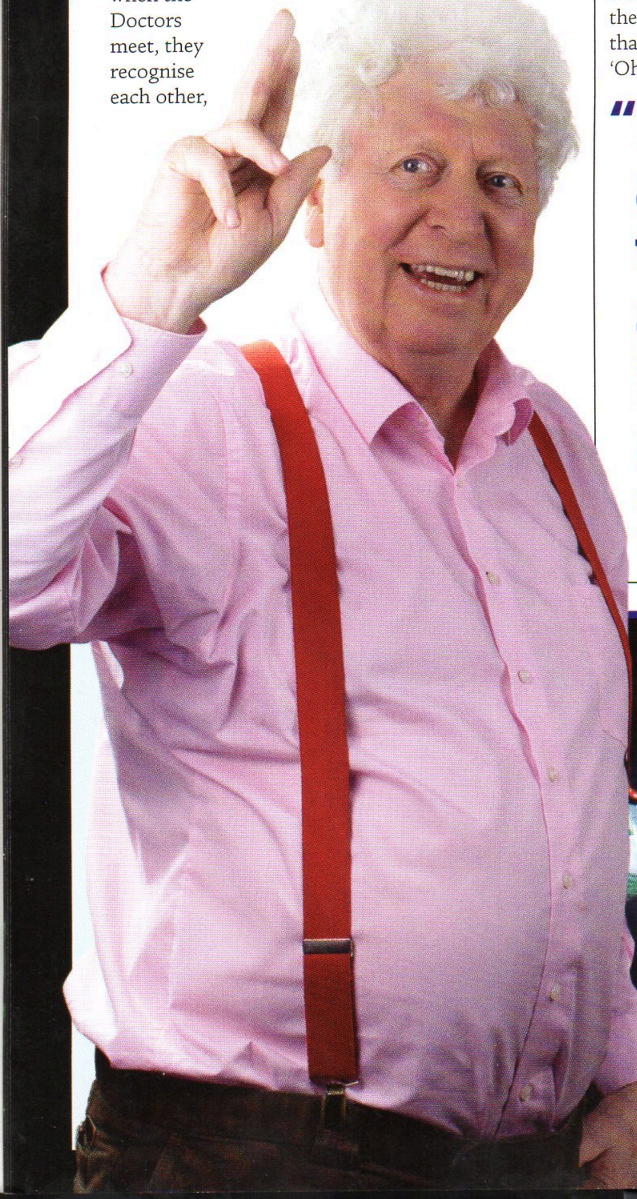
They all seem to be fans of each other's work, too. "Sylvester does such a variety," Tom Baker announces. "He's such an engaging character. And it helps to be tiny, like that. He's exquisitely formed, of course, but it does help."

Tom and Paul are particularly thrilled to have shared scenes. "He's a Liverpool boy, isn't he, I think?" asks Tom, a fellow Liverpudlian, beaming. "He's very quick-witted, you know."

"It's something I can tick off now – you know, I've worked with the old bugger!" Paul chuckles. "He's fantastic. Cos you're guaranteed... well 'gravitas' ain't the word, even; it doesn't do him justice. So it's been a blast."

Both actors seemed to be particularly synchronised in the studio. "The kind of lines that the Doctors have to say – Paul puts his slant on them, I put mine, and so on – but they're all the same lines, aren't they?" suggests Tom. "It's about this wry character."

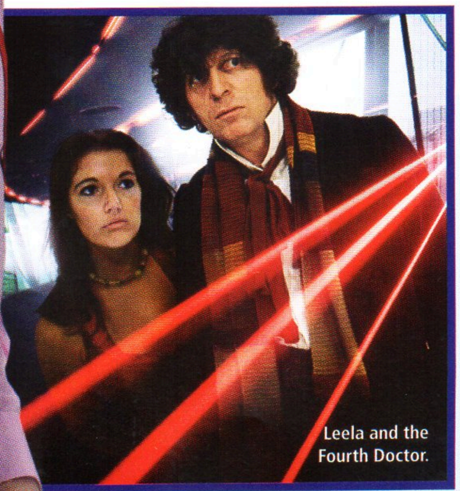
"I suppose the scenes were fairly... what's the word?" ponders Paul. "Kinda 'knockabout'. They're relaxed. Obviously when the Doctors meet, they recognise each other, elements of each other, so perhaps... Whether it was because we're from the same part of the world, we sort of quickly fell into a sort of pattern, a rhythm, a rhythm of speaking and listening and replying to each other, a kind of shorthand. But then again that's sort of how it was written – 'After you, Doctor', 'No no, you first, Doctor' sort of thing. So it's been fun. I wish we could do more. I wish we could go on and do some more difficult stuff!"



What about within the fiction – how do the Doctors themselves relate to their past and future incarnations? The precedent set by *The Three Doctors* was for spikiness – in that story, the Second and Third Doctors had a slightly rough relationship, for which the First Doctor chastised them – and although later multi-Doctor stories never quite replicated it to the same extent, that bickering remains a popular expectation of Doctors crossing paths. "I opted not to do the typical thing," admits Nick. "I decided not to have the Doctors bicker with each other. That's what a lot of people online have been saying to me – 'Oh, great, I can't wait to hear them bicker', and I just think '*Really*?!'"

It would get old very quickly, Nick believes: "It's like, you're desperate to have some ice-cream, you think 'Ugh, I could eat a whole *bucket* of ice-cream', and yet five scoops in you actually want to vomit. It may be the same sort of thing. I've really gone with the idea that they are of one mind, because they are the same person. In spite of their differences in aspects of their personality, they find themselves coming to the same conclusions. There's a bit where the Sixth Doctor finds himself rather admiring of the Seventh Doctor, and Peri points out to him that that's a bit self-indulgent cos it's him, and he goes 'Oh, oh yes, that's right', so I had fun with that sort of thing. There's a tiny little bit where, just for old time's sake, the Third and Second Doctor have a little bit of a disagreement about what they're doing with the control panels, but I didn't ever stop the story for them to have a good old chat about absolutely bugger all! They're driven by the plot; they're driven by the necessity of what they have to do, and also by their various experiences in the story. They all have slightly different information that has to fit together like a jigsaw puzzle to solve the problem."

> **"Nostalgia is about time travel. It's to be a child again, in a sense – or at least to be young again.."**
>
> **TOM BAKER** THE FOURTH DOCTOR



Leela and the Fourth Doctor.

Multi-Doctor stories often bring together more than just Doctors, and *The Light at the End* is no exception. Each of the five main Doctors in the story – the Fourth, Fifth, Sixth, Seventh, and Eighth – is accompanied by a single companion. There was never any question of the Doctors travelling solo ("he needs someone to talk to," argues Nick, "and he's defined by his companions, because that's how we get to know what he's like"), and a lot of thought went into choosing the right characters to bring back. "I did want them to feel like the definitive companions for those particular Doctors," Nick explains. "I didn't want to clutter the narrative with too many companions milling around in the TARDIS."

His choices were savage future-human Leela (played by Louise Jameson) with the Fourth Doctor, alien noblewoman Nyssa (Sarah Sutton) with the Fifth, American student Peri Brown (Nicola Bryant) with the Sixth, streetwise explosion enthusiast Ace (Sophie Aldred) with the Seventh, and Edwardian adventuress Charley Pollard (India Fisher) with the Eighth. Although the size of the cast and focus on the Doctors means the companions' roles are relatively limited, Nick "tried to give them all little signature moments with the Doctor," he assures us, "and I allowed myself one indulgence near the end, with all of them: these rather nice scenes, with the Doctor and his companion, and they just had a nice little chat for about a page each. All of them loved those bits, because they felt the stress of getting plot out and solving stuff – as actors as well – was taken off them, and they could just have a little moment of being them."

"There was a *little* bit of me that went 'Oh, not the main companion this time'," smiles Louise, "but actually, how else are you going to accommodate everybody? And given that, at Big Finish, I've got at least another eight episodes lined up to record this year with Tom, I can't really be too greedy, can I? And India's just fantastic, isn't she – I mean, she opened her mouth this morning in the recording, and I just thought 'Oh my god, the energy, the texture of the voice...', she's fantastic."

"I joked with Nick," India recalls, "cos he said 'It's not an insignificant part...', and then when I got the script I was like 'Oh right, few scenes at the beginning and – oh! – ONE SCENE at the end, thanks very much!' But no, it's an amazing story."

"We all drive it pretty much equally, really," observes Sophie, "and also, because you're recording out of sequence anyway, you don't really notice! It's just a bit shorter than usual."

"You can't get worked up about 'Well my part's got five lines less than her part'!" laughs Nicola. "You *expect* it to be completely different, and I really don't mind, I'm just very glad to be a part of it. I'm sure there might have been days when that would have been an issue, but I think the whole essence of working with Big Finish has always been collaborative – it's certainly not about big fees, or any of those things. It's about, actually, every single one of us enjoying the process. So I think really, the fact that we all got together to do this is just the perfect example of that."

The Eighth Doctor and Charley Pollard.

What's it like acting alongside different leading men? "It's lovely, it's lovely," Louise beams. "I've ticked two boxes with Paul, because I've worked with the three [McGann] brothers, and I'm now working with the fourth – so that was a nice little 'Oh God, I've done it', I've got my jackpot here! With all the Doctors, and with all the brothers!"

But no-one's been more excited than India Fisher. "It's been BRILLIANT," she screams, after a day in the studio with Tom Baker. "Tom is *exactly* how you expect him to be, he's amazing! I did walk in and make a slight fool of myself this morning. I went, 'Can I just say it's a complete and utter honour to meet you', and he went 'Oh, good God!' and was obviously sort of taken aback, and I went, 'So don't let me down! No pressure!'... and then I just thought, 'WHAT HAVE YOU JUST SAID TO TOM BAKER, YOU ABSOLUTE FOOL?!' I blame the very early start and lack of caffeine by that point.

"I didn't realise," she adds, "that Tom's Doctor was so funny. He's *really* funny. These little dry one-liners come out, and I was having to do all I could not to laugh. Paul's Doctor is quite serious, and Colin's is very meticulous – their Doctors weren't inherently funny, if you know what I mean. Tom's actual Doctor is one-liners!"

The actors may be enthusiastic, but the companions they play aren't quite so relaxed about meeting other versions of the man they know. "There's a lovely little speech where Ace stereotypes all the past Doctors in terms of what they look like," reveals Sophie – get ready to meet 'Beatles Haircut', 'Longscarf Bigeyes', and 'Joseph and his Technicolor Dreamcoat', for example – "and I like that, it's very funny."

"Nick's given Leela this lovely line – 'I find this rather... strange' – and then he's got Tom going 'She always was the mistress of understatement' or something like that!" grins Louise, "so I think she just goes with it – I mean, she's had so much thrown at her, especially through Big Finish, with the travels with the Doctor, that *anything* can be expected! The strangest thing is having other Doctors know who she is – that's a bit weird. But as an actor, you kind of deal with that – you know, you walk down the street and people say hello because they think they know you, they haven't quite placed you as an actor but they think they know you, so complete strangers have a familiarity with you that you're not expecting. So you just tap on that."

Louise has a theory about multi-Doctor stories: it's the very fact that, as Nick said, they can be a 'poisoned chalice', that forces the writers to work extra-hard. "I think," she suggests, "they work like the Daleks in the early days. The writers didn't particularly like writing for them because they had a limited vocabulary, they couldn't go upstairs – I know that was remedied later – so they became, in a way, a bit rare, and when it *did* happen, it had – it *had* – to be good.

"I think Nick's come up with an *extraordinarily* good script," she emphasises. "Nick's style is normally a lot of chasing, a lot of corridors, a lot of climaxes, but this one – though it has its climaxes, it has its fantastic story arc – also has a very... it's not exactly complex, but a really interesting and believable science-fiction twist to it, about time folding in on itself, which allows all the Doctors to congregate in one place. I think it's an incredibly clever script. I think that's gonna make it really popular."

What's it like tonally? "Collaborative," offers Nicola. "I think it's collaborative on the behind-the-scenes levels, to get everybody together and sort all these schedules. But also, it could have been a story about all the Doctors fighting, but it is a story about all the Doctors collaborating. So I like that – I think that's a good reflection."

"I think, intellectually, it's extremely clever," Louise says. "It's extremely witty. It's a little bit frightening. I mean, it's got all the ingredients, really. I think you can't say 'Oh, it's a chase-y one', 'Oh, it's a completely intellectual one' – like sometimes Steven Moffat *is* beyond me, and I *do* have to really kind of watch it twice to get the story! – so it's not kind of 'beyond the realms'... I think it's unique. I think he's actually managed to tick every box, and it's one for the whole family – the kids, the babies, the little ones are going to understand it as much as the hardcore fans that are my age."

"I was a fan of the show before being involved in it, so the fan in me really wants to sit and watch," admits Nicola. "I want a *dozen* Specials – I would love to see so many things that I know probably won't happen! So when the script arrived for this, I was just really thrilled that Big Finish was marking it – and so well."

The Light at the End also balances the big stuff – the involvement of eight Doctors and no end of companions, and the stakes as high as they could possibly go – with smaller, fan-pleasing details. "I think it's because Nick is such a hardcore fan himself," says Louise. "I mean, he picked Tom up on a line this morning – Tom had changed it slightly, and Nick went 'Nah, because it's the rhythm of how you used to say it in the 1970s. Forgive me for being a geeky fan, but can you read it exactly as it's written, because that's your 1970s rhythm?', and Tom rolled over and went 'Yeah, yeah, absolutely right'. But Nick's paid *that* amount of attention to the detail. No such thing as a small detail!"

"I wanted *The Light at the End* to feel momentous," says Nick, "and I think the title's quite momentous as well. Like, it sounds like the moment of death, doesn't it – 'light at the end of the tunnel'. It also sounds like hope – 'there might be light at the end'. But also people talk about when they die, they see a light – when people have died and come back to life, they traditionally, a lot of them, have said they see a light and they're going towards it. So I wanted all that – feeling of death, impending doom, and maybe some hope thrown in there as well."

"It leaves just an enormous smile on your face," says John, "even just reading the script. It's a celebration of *Doctor Who* in a way that I can't think any other stories are. It's a story for *Doctor Who* fans – that's purely what it is. This is a love letter to the series, it's a love letter to the fans, it's a love letter to the actors who've been in it, and it's historic – this has never happened before, with this particular group of people; Tom has never done a multi-Doctor story before."

It's Tom's own love of nostalgia that's made *The Light at the End* special for him, and he hopes the same will be true for its listeners. "When I see some old football player from 1966, I don't think 'God, he's lost his hair!', or 'He's got no teeth!', or whatever it is; I think '1966, that afternoon we won the World Cup', you know?" Tom explains. "I've spiralled back to that time, and he was responsible for it – or if I see a great cricket player, or a great actor, sometimes. That's what nostalgia's about.

"Nostalgia is about time travel. Time travel backwards – not in any other way, it can only go backwards – to a time when we could run upstairs, or when our hearts beat with love for someone. It's to be revitalised. It's to be a child again, in a sense – or certainly to be young again."

That's the true magic of *The Light at the End*, and of all multi-Doctor stories: real time-travel. It doesn't matter that you've grown up, or that the Doctors don't quite look like they used to – the best TV show in the world is celebrating its birthday, and your eight-year-old self is invited to the party... **DWM**

DWM readers can listen to an exclusive trailer for *Light at the End* at http://snd.sc/1cdFocM

VINYL COUNTDOWN!

The Light at the End will be released at *bigfinish.com* towards the end of October, and there are almost as many ways to enjoy it as there are Doctors involved.

The **standard edition** contains *The Light at the End* either as a digital download or a double-CD set (£14.99).

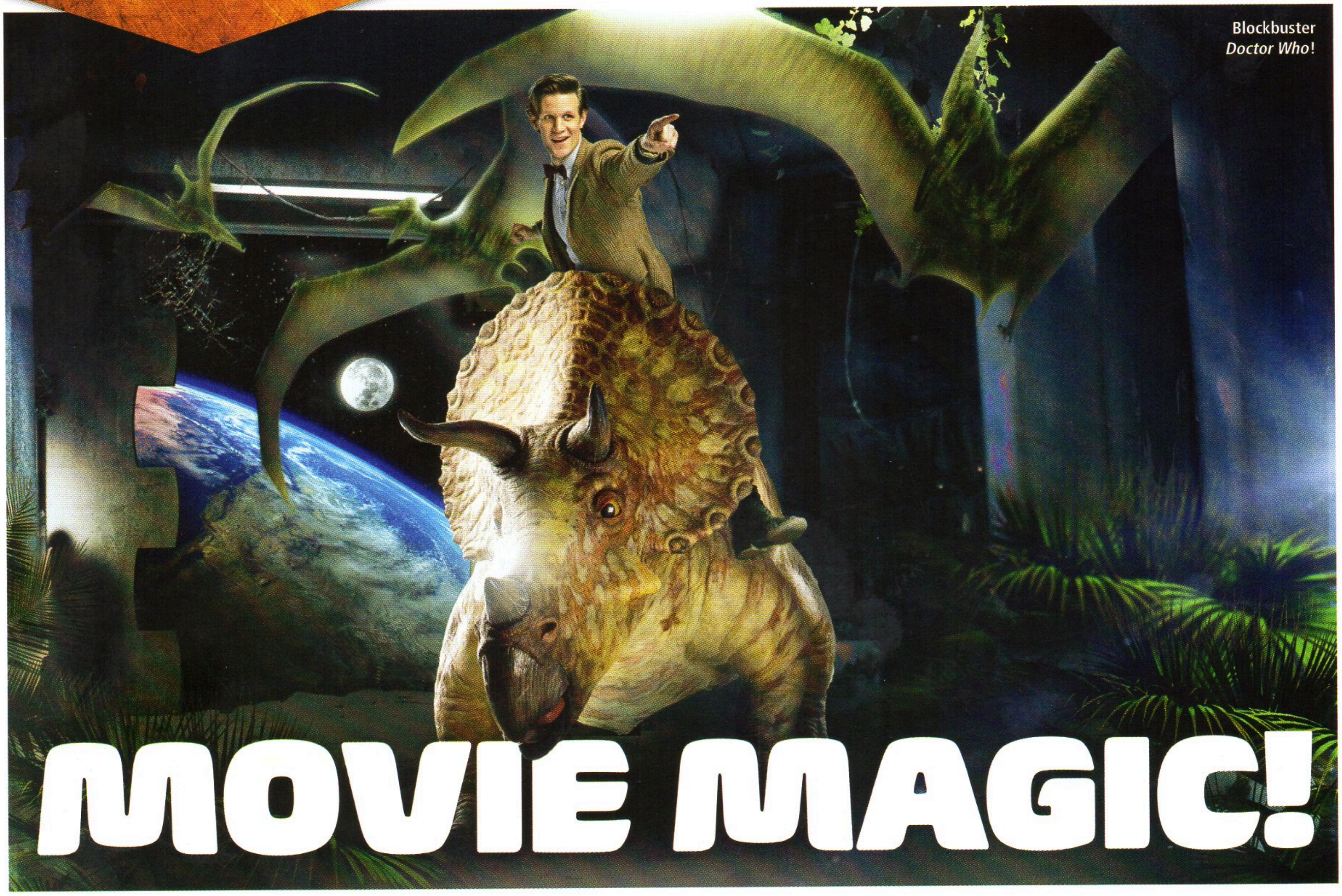
The **special edition** contains *The Light at the End*, a 70-minute behind-the-scenes documentary on the making of the story, a 70-minute documentary about Big Finish's *Doctor Who* work in general, and the *Companion Chronicles* adventure *The Revenants* (narrated by William Russell as Ian Chesterton, previously given a limited release last year). It's available as a 5.1 digital download (£25.00), or a five-disc CD box-set with premium packaging, which features exclusive professional photos of the cast (£40.00).

There's also a **vinyl edition**, individually numbered and limited to 500 copies, which will be pressed in heavy 180g vinyl. The four-disc set, containing the adventure and a making-of documentary, will be presented in a beautiful four-way gatefold sleeve, with rigid slipcase and an exclusive 30cm x 30cm lenticular image (£130.00).

DOCTOR WHO
THE LIGHT AT THE END

COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* in November, with its season-by-season celebration...



Blockbuster *Doctor Who*!

MOVIE MAGIC!

Although the 2012 run of *Doctor Who* contained just five stories, each one was designed to be event television...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES POND (2012)

The Eleventh Doctor's first two seasons were complex. Even now, with the answers revealed, it's still difficult to know whether all the answers have really been revealed. However, the next season headed off in a different direction. The producers for the 2012 run set out to make five mini-blockbusters – five big, standalone movies. And they had titles to match.

To fans – especially fans who have grown up with *Doctor Who* – story titles eventually become meaningless. A title is merely a label that represents a certain story, it's not something that is analysed. But when you look closer... *The Wheel in Space*! Oh wow, space is so exciting, and on top of that there's going to be... a wheel. Oh. *The Leisure Hive* – where bees relax? *Black Orchid* – Oh my God, I can't wait to see the one where the Doctor tackles some flowers! Then of course there are all the 'name' titles which

MYTH MAKERS

CAROLINE SKINNER

EXECUTIVE PRODUCER

Caroline 'Caro' Skinner became executive producer of *Doctor Who* in 2011, taking over from Piers Wenger. They shared executive duties on the Christmas Special *The Doctor, the Widow and the Wardrobe*, with Skinner then continuing with *Asylum of the Daleks* to *The Name of the Doctor*.

As a child she watched Tom Baker as the Doctor, and counts herself as a long-term fan of the show. She had already worked with several *Doctor Who* stars before joining the show itself, having been script editor on *The Last Detective* (starring Peter Davison) and *The Ruby in the Smoke*/*The Shadow in the North* (starring Billie Piper and Matt Smith). She also script-edited a number of other high-profile series including adaptations of *Bleak House* and *Jane Eyre*.

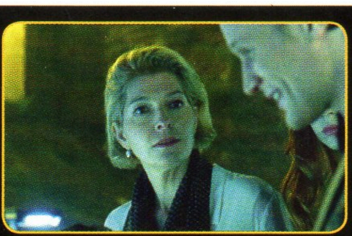
Skinner's producer credits include the miniseries *Five Days*, for which she was nominated for the 2011 BAFTA award for breakthrough talent and named as one of BAFTA's 'Brits to Watch', and supernatural horror *The Fades*, which she saw through development from pilot to series, and which won the 2012 BAFTA for Best Drama. She was also one of the executive producers on Mark Gatiss' *Doctor Who* behind-the-scenes drama *An Adventure in Space and Time*, due to be broadcast on BBC Two this November.

Having overseen the departure of Amy and Rory and the introduction of Clara, in March 2013 – just two weeks before the broadcast of *The Bells of Saint John* – Caroline announced that she was moving on from *Doctor Who* and BBC Wales to return to BBC Drama Production in London, with Faith Penhale, Head of Drama BBC Wales, taking over as executive producer for the 50th Anniversary Special.

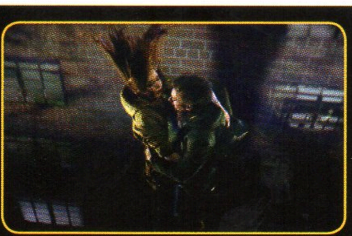
MEMORABLE MOMENTS

"It's a dream, Oswin. You dreamed it for yourself because the truth was too terrible." *Asylum of the Daleks*
The devastating revelation that soufflé girl isn't human anymore – but we know the Doctor will never forget her...

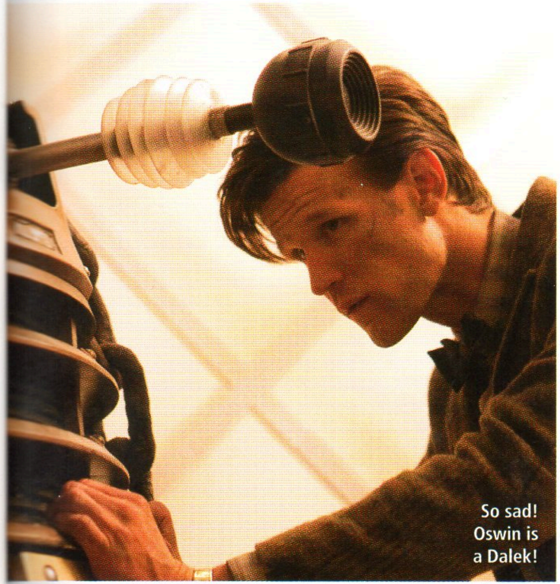
"Don't you see? Violence doesn't end violence, it extends it, and I don't think you want to do this. I don't think you want to become that man."
A Town Called Mercy
The Doctor preaches peace to Walter.



"Don't despair, Kate. Your dad never did."
The Power of Three
A million fans cheer as they learn that UNIT runs in the family – Kate is revealed to be the Brigadier's daughter.



"What the hell are you doing?" "Changing the future. It's called marriage." *The Angels Take Manhattan*
Together forever – Amy and Rory plunge to their deaths from the roof of the Winter Quay building.



So sad! Oswin is a Dalek!

are merely the monster or planet or something which means nothing to anyone out of context – *The Krotons*, *Meglos*, *Castrovalva*, *Kinda*...

British readers will probably be aware of an advertising campaign for a woodstain product that had the slogan 'it does exactly what it says on the tin', a phrase that has now passed into everyday usage. The 2012 series is the Ronseal season.

Up first: *Asylum of the Daleks*. Now there's a title to intrigue. *Power* and *Evil* – well, yes, Daleks need power and are evil, perfectly adequate titles. *Planet of the Daleks*! Yes, okay, it's a planet, there are Daleks. *Destiny* or *Revelation* or *Remembrance* are not the most exciting, action-packed words. But 'asylum'... Oooh. It speaks to you of Victorian horror, of madmen in straitjackets gibbering through cell bars. Put that together with 'Daleks' and the viewer is already hooked. Then on to the story – well, a twist is a powerful thing in the movie business, and here was a twist and a half (warning: spoilers, sweetie). Jaws dropped all over the land when the Doctor's new companion seemingly turned up months early, and then she turned out to be a Dalek, and then she died. Wow.

Snakes on a Plane. I mean, *Dinosaurs on a Spaceship*. Has there ever been a title more likely to appeal to children? Children love dinosaurs. Children love spaceships. But to put them together... In the *Calvin and Hobbes* cartoons, six-year-old Calvin draws dinosaurs in rocket ships; it's clear that nothing could top this in a boy's imagination. The worldwide phenomenon of Steve Cole's *Astrosaurs* books show how appealing the idea is to children everywhere. In the whole of *Doctor Who*, there has never been a more wow-that-sounds-amazing, blockbuster-y title. There are dinosaurs and they're on a spaceship. That's all you need to know.

Next up is *A Town Called Mercy*. With a title like that, could anyone doubt this was going to be a Western? And a town called Mercy? Well, if this had been a Terry Nation script you'd know it would indeed be a merciful town populated with merciful people, but it isn't – so will this turn out to be an ironic or a literal name? In any case, it conjures up images of John Wayne or Clint Eastwood bestriding the silver screen, heaven for any child who's ever put on a plastic sheriff's badge and played cowboys.

Slightly confusingly for genre fans, *The Power of Three* is a phrase strongly associated with the US witch-trio show *Charmed*, and as a title doesn't quite draw the crowds in the same mega-movie way as its neighbouring episodes. Amid a series of all-action blockbusters, however, it serves as a chance to catch one's breath, to focus on Amy and Rory and what happens to the Doctor's companions, building up the emotion and the anticipation for their last hurrah...

The Angels Take Manhattan. From the Muppets onwards, many have attempted to take Manhattan on screen. But this is no Broadway show, this is the America of pulp fiction and film noir, and hold on a minute, that title says 'Angels', which means it features the scariest *Doctor Who* monster for decades. Then it only goes and turns the Statue of Liberty into a Weeping Angel! Amazing blockbuster set-piece or what?

So *The Power of Three* served as a breathing space amid the blockbuster movies. What makes sense now with hindsight, is that this shorter-than-usual season acted in the same way for the Eleventh Doctor's era as a whole. No-one can sustain a breakneck pace forever, there has to be a time to rest amid the twists and turns of complex story arcs. This was our breathing space before embarking on another breathless journey through the story of Clara to the Doctor's regeneration – because the countdown to 50 is nearly at an end... DWM

STAR PERFORMANCE

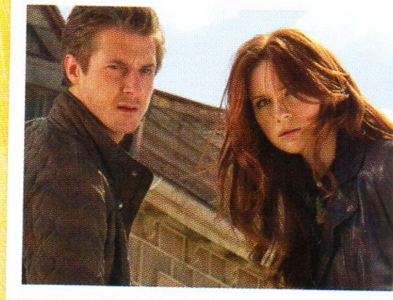
KAREN GILLAN
AMY POND

Inverness-born Karen Sheila Gillan (born November 1987) was fascinated by drama from an early age, although she had to conquer her shyness to pursue it. Aged 16 she moved to Edinburgh to study drama at Telford College, then went to London and embarked on a BA (Hons) in Acting at the Italia Conti Academy of Theatre Arts – but left when she was offered a role in the Scottish crime series *Rebus*. Her looks (and height – she's 5'11") led to her being spotted by a model agency's talent scout, but Gillan discovered that she enjoyed acting much more than modelling – although she would later combine the two by playing supermodel Jean Shrimpton in 2012's *We'll Take Manhattan*. Following *Rebus* she had a number of small television roles – including one as a soothsayer in the 2008 *Doctor Who* episode *The Fires of Pompeii* – before finding fame as Amy Pond. During her time as Amy (she appeared in more full episodes than any other companion since the show's return in 2005) Gillan won a number of 'best actress' awards. After leaving the series, she moved to Los Angeles to pursue a film career, and it was recently announced that she would play one of the villains in forthcoming superhero movie *Guardians of the Galaxy*.

ARTHUR DARVILL
RORY WILLIAMS

Thomas Arthur Darvill was born in Yorkshire in 1982 (his June birthday making him four months older than Matt Smith, and one of the few companion actors to be older than their respective Doctor). Despite owning a Tom Baker scarf, he didn't really watch *Doctor Who* as a boy, but as the son of a musician and a puppeteer – his father played the organ and his mother was the Why Bird in 1980s pre-school programme *Playbus* – he had early experience of the performing arts, joining a youth theatre company at the age of ten and moving to London at the age of 18 to train at RADA. From 1999-2001 he was a presenter on CITV under his real first name, Tom.

His stage début in *Terre Haute* in 2007 earned him an *Evening Standard* Outstanding Newcomer nomination, and later that year he appeared on stage alongside Matt Smith in the play *Swimming with Sharks*. Since leaving *Doctor Who* he has appeared in crime drama *Broadchurch* in a role written especially for him by *Doctor Who* and *Torchwood* writer Chris Chibnall. Darvill is a talented musician and has composed scores for plays at Shakespeare's Globe and The Young Vic, among others.

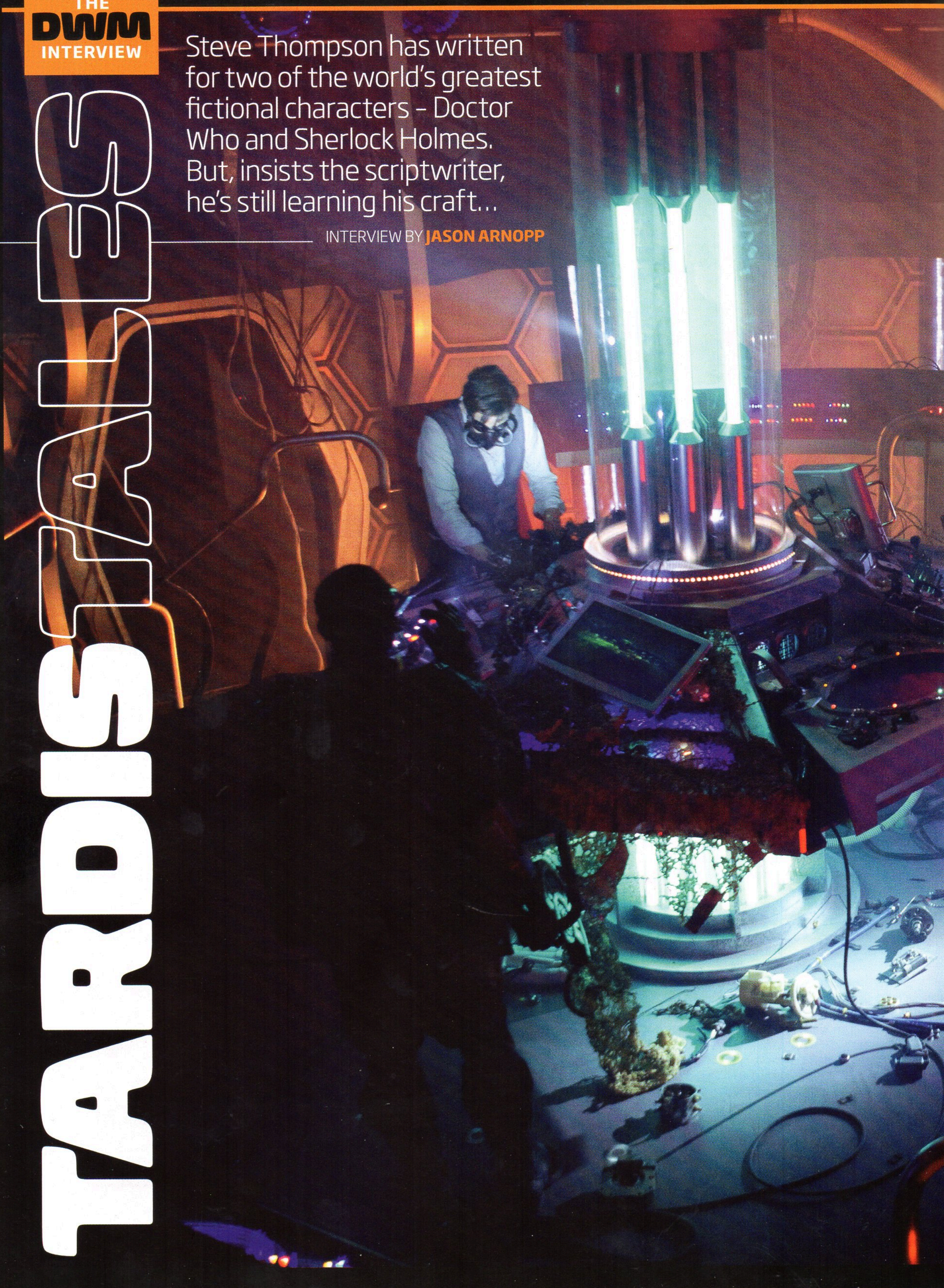


'*Dinosaurs on a Spaceship*. Has there ever been a title more likely to appeal to children? Children love dinosaurs. Children love spaceships...'

TARDIS TALES

Steve Thompson has written for two of the world's greatest fictional characters – Doctor Who and Sherlock Holmes. But, insists the scriptwriter, he's still learning his craft…

INTERVIEW BY **JASON ARNOPP**



"I'm a complete fraud," declares Steve Thompson. "At some point, somebody's going to work out that I'm a maths teacher, not a writer. I don't know how nobody's realised this already!"

Every writer, unless they're a touch psychotic, worries that one day they'll be exposed as a fraud. Steve is more amusingly vocal about it than many, despite having written several episodes for BBC One flagship shows *Doctor Who* and *Sherlock*. His self-deprecation is both endearing and as British as beans on toast.

"I've had no literary training since my GCSEs. And in a way you can't train for this job: you just have to hang around people who are good at it and hope that some of what they do rubs off on you. I learn so much from Steven and Mark all the time."

That'll be Steven Moffat and Mark Gatiss, obviously, with whom Steve forms a holy trinity when it comes to *Sherlock*. Later, we'll get him to tell us about his impressively meteoric career path from maths teacher to primetime scripter, but first let's leap into the becalmed waters of the man's first *Doctor Who* episode, 2011's *The Curse of the Black Spot*. Pirates! Sirens! Misguided medibots!

Steve's first *Doctor Who* meeting was 11 minutes long.

"It's very funny," he says, "because they always say, 'Pop down to Cardiff.' What they mean is, 'Drive an eight-hour round trip to Cardiff'! Steven Moffat is the busiest man in the *world*, not just in television. He was trying to organise the last edit and screening of *The Eleventh Hour* and he came out of all that to have a meeting with me. So the meeting happened at a phenomenal speed. He only ever says one thing to you: he gives you a taster, something to play with. 'I need an episode about pirates.' That was pretty much it! I then came back to Cambridge and spent three or four months developing that."

In a meeting that brisk, is there pressure to immediately respond with thoughts or even a pitch?

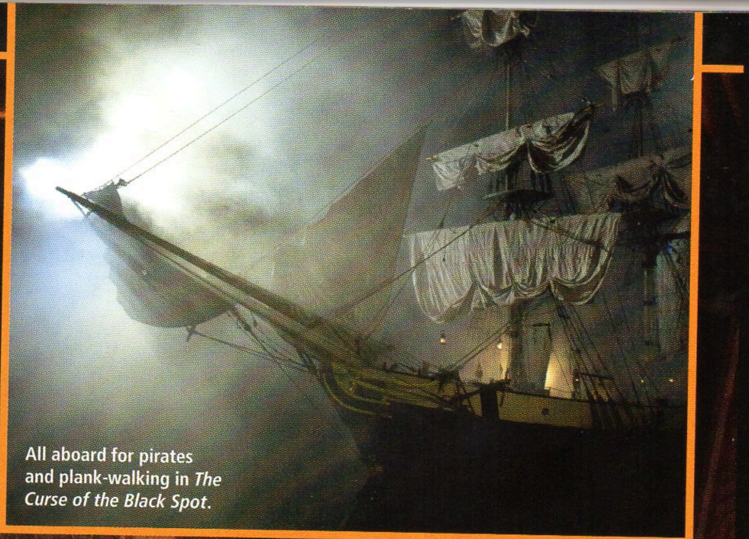
"No. One great thing about working with Steven is that I've never felt huge pressure from him. He just wants you to come up with lots of ideas. The most interesting thing, I suppose, about *Doctor Who* is that a lot of ideas get thrown into the development process pot and a lot get thrown out. The script will change *massively*. It's very rare that the script you start with has much relation to the script you end up with. Steven's part of that and he's very hands on. He's almost always in the meetings. So it's not daunting in the sense that you go away for six months and are expected to come up with a masterpiece on your own! There's a lot of discussion."

The ebb and flow of production logistics can shape a script quite dramatically.

"After Steven said he wanted an episode about pirates, I got a call from production saying, 'We can't find a ship!' So I went away and wrote the first script, about a bunch of pirates who had no ship: they couldn't go near it because of a scary sea monster. Then someone said, 'We've found a ship!' and that whole script went right in the bin. You can't get precious about what's written because chances are there'll be production issues."

Looking back, what do you think of that first incarnation of the story?

"It was quite fun, actually! Although Piers [Wenger, then executive producer] said that because the pirates weren't on the water they felt more like highwaymen. They weren't piratey enough! Production issues then created some of the script's final version, with the ship stuck on a becalmed ocean. You have to do that kind of thing, because ►



All aboard for pirates and plank-walking in *The Curse of the Black Spot*.

"Steven Moffat is the busiest man in the *world*, not just in television. So our first meeting happened at phenomenal speed..."

otherwise you'd have to go and film on a raging ocean, instead of a ship which is moored in a still dock! A lot of the plot things – like the Siren using reflective surfaces as portals – were a result of trying to do things in a practical and easier way. We also had to shoot it all at night, because otherwise you'd be able to see the sea and we'd need to use a CGI ocean."

One great thing about *Black Spot* is that it moves along like a rocket. There's plank walking and sword fighting in the first five minutes. By the ten-minute mark, the Siren is chasing everyone around the ship! When storytelling's that compressed up front, you wonder what could possibly be in the rest of the episode.

"*Doctor Who* stories used to be four episodes long, and now they're one, so what used to be Episode One is now the pre-titles sequence! In those first four pages you're doing so much, which makes it extremely exciting. It also has to do with what we expect as a culture. I watched *Blade Runner* a week ago with my teenage son, for the first time in years. It's still brilliant, but the only thing that strikes you now is how slow it is. In a good way: they're very daring with the pace, but I doubt anyone would let Ridley Scott make the film quite so slow as that now. The audience has different expectations."

When the water cannons start, script writers run away!

As you'd imagine, Steve was delighted with the casting of Hugh Bonneville as Captain Henry Avery. "Once you cast Hugh, he takes it in a different direction. Avery becomes a gentleman pirate! The real Avery was in the Navy and broke bad."

Henry Avery was referenced in 1966's *Doctor Who* serial *The Smugglers*. Did Steve refer to that?

"No, I didn't even know about it – it was a happy coincidence! All that happened was, my son had a pirate encyclopaedia, which I borrowed. I went through it, looking at all these characters, and it said that Henry Avery (a) pulled off the biggest heist in pirate history and (b) vanished! I thought, 'This is pretty good. Let's write what happened there.' Turns out Avery went off into space! It was a lot of fun."

Steve's choice of reference material presented him with a problem. "Obviously we can't reveal plot information to anyone, but both my kids knew because I'd had these pirate books off them! I asked Steven what to do, and he said, 'Don't worry, I do the same with my kids: I tell them it's a big secret and not to tell anyone.' So I did and they loved it. That way, it becomes quite cool."

Steve and his family are based in Cambridge but spend part of the year in Cornwall. A week after Moffat's 'pirate episode' decree, inspiration struck Steve in a pub in the Cornish village Zennor.

"There's a local legend of a mermaid who comes out of the ocean singing and tempting sailors to their death," he says. "I saw this story written on a beautiful old piece of parchment above the bar, telling that story. I thought, 'That's it! That's what I want'."

"The most interesting thing about the pirate episode," reckons Steve, "was not *what* it was, but *where* it was."

By that, he means where it ended up in Matt Smith's second series. Originally, it was Episode 9, before Steven hauled it forward to become Episode 3.

"They had already filmed Episodes 1 to 4," says Steve, referring to the original running order of *The Impossible Astronaut*, *Day of the Moon*, *The Doctor's Wife* and *Night Terrors*, "and they were all very, very dark and very complex. Steven was quite rightly concerned that there wasn't enough balance or any family-friendly episodes at the beginning."

Because this decision was made prior to the start of recording on the episode, it influenced the way in which the team approached Steve's script. "When we shot my episode it became a little less frightening and complicated. Here's one example: from my point of view, I don't think Lily [Cole, the Siren] was very scary. She was beautiful and mysterious, but we could have made a scarier sea ghost if we'd wanted to. There was also stuff I'd put in about the spaceship existing in another dimension, which got junked because it would've been a little too unpalatable. Those were all pluses as far as I was concerned – it was good to make it more family-friendly – but one minus was that in the first couple of episodes Steven had introduced a few story strands which now vanished and didn't pay off."

"At some point somebody's going to work out that I'm a maths teacher, not a writer."

Black Spot would of course ultimately contain some 'arc' stuff: namely the surreal sight of Madame Kovarian at a hatch in a ship wall and the Doctor scanning Amy's paradoxical pregnancy.

"Yeah, just before we filmed, Steven said, 'We need a bit of this and a bit of this.' It's one of those instances where you have to think about the bigger picture and I'm sure that was right. Certainly in terms of viewing figures the episode was very successful."

Two of Steve's most abiding memories during the episode's production are the storm scene and guilt. These memories are very much related.

"We were shooting in a Cornish dock and had this massive water cannon. The cast and crew spent an entire night getting soaked. I stood on the quay for a little bit and then just ran away. I felt terrible! They were very jolly about it but it can't have been easy."

THE BOATSWAIN MYSTERY

The Curse of the Black Spot features an intriguing continuity blip, when the ship's Boatswain, played by Lee Ross, vanishes without explanation. One minute he's locked in a room with Amy, Rory and young Toby; the next he's gone, only to be seen later with the other abducted crew members on the Siren's ship. What happened there?

"That was just a cut for time," Steve explains. "It was a really good scene and Lee Ross was brilliant in it. Amy and Rory lock him up downstairs and then he manages to escape. But as he escapes, he cuts his chains and sharpens them so that they become a metallic surface and the Siren appears out of the reflection. Lee did this scene with just him and a dagger and some chains, with an imaginary CGI effect. He was superb and then of course the scene got junked! It's a shame, but you can't have everything you want. I can't go around with a shopping list saying, 'I must have this!'"

Steve went on to write this year's *Journey to the Centre of the TARDIS*, which opened up that blue box like never before.

He went into the first *Journey* meeting "with loads of ideas of things I wanted to write about. And Steven always gives you something better. He knew I was interested in mathematics and multi-dimensionalism and I'd been trying to shoehorn those interests into an episode! So when he wanted to do a TARDIS episode he thought I'd be a good match.

"When you're asked to do an episode like that, you do think 'Brilliant!' and also 'Oh, that's really scary.' There are so many expectations and you don't want to let them down. What you've got to do, though, is give some of it but not all of it. You've got to leave some mystery on the table, while at the same time showing people aspects of the TARDIS that they've never seen."

It's a bit like the Doctor's name, isn't it? "Yeah, you don't *really* want to know. You want to turn the corner and see a little bit. You don't want to see a map of the TARDIS. Matt Smith wanted to see the Doctor's bedroom, but that's one of the things we chose to leave out, just because you might get too full a picture of what his life's like in there. Steven just said he wanted to see the middle of the TARDIS. He said I could do whatever else I wanted, but he wanted to see the centre. I thought of the engine as the heart and the power source and then just had a play around. Like most *Doctor Who* scripts, we went through a few ideas."

Steve's credentials as a proper *Doctor Who* fan – particularly of the earlier Tom Baker years – are confirmed by his 1970s recollection of "eating Weetabix like a nutter, just so I could collect every little cardboard Silurian and every little cardboard Dalek." So he no doubt enjoyed doing "some proper research into previous episodes of *Doctor Who*" – a process which naturally involved revisiting 1978's wonderful *The Invasion of Time*, which saw Sontarans rampage through somewhat... cough... *starkly* presented TARDIS interiors. "Famously, the art direction on that story was not great because of an industrial strike," says Steve. "So I wasn't the first person to enter that territory, but I had a huge, amazing art department behind me."

The most recent episode to take us beyond the TARDIS control room was of course 2011's *The Doctor's Wife*. "In that episode, we saw corridors but we didn't really see rooms. We played some similar 'space and time' tricks to Neil, I suppose. One of the central ideas of my episode is that the TARDIS can rebuild itself. I think that's freaky: it's like a living haunted house that can regrow itself in front of your eyes. Neil gave a hint of that."

Steve's research saw him looking at areas of the TARDIS which had previously appeared on screen. "I wanted to do one room which had never appeared before, but which had to exist. That became the Architectural Reconfigurations, a tree which somehow grows the rest of the TARDIS. Then I wanted to just kind of hint at other places, like the library."

Story-wise, Steve knew from the beginning that he wanted outsiders to enter the TARDIS.

"Someone did ask me if I wanted to make this a two-hander: Clara gets lost and the Doctor goes to find her, then the third character would be the TARDIS. That was an interesting idea, but it wouldn't really be *my* episode, because one of the things I really enjoy doing is writing Matt's dialogue. If he was on his own, he wouldn't have anybody to bounce off and there'd be no interaction. It would almost be a silent movie of him searching for Clara in the ship. So you need to create a more interesting social mix, I suppose. An ecosystem of characters."

As Steve revealed in **DWM** 459, his first story notion for *Journey to the Centre of the TARDIS* involved a school trip crashing into the TARDIS. "You had all these teenagers running around the ship, but we abandoned that because it was all teenagers and no Doctor, and there was nothing for him to do. Then I created the salvage team, which I found interesting because you know they'd look at the TARDIS in a completely different light. They'd see it as an object with a price tag on it as opposed to an entity."

Steve credits production designer Michael Pickwoad as "a proper magician. You tell him what you want and he makes it happen. I think one of his greatest visuals is the TARDIS lying in a heap of junk, post-titles. Simple and brilliant. The set design was great and so was the CGI, but for me the real star was the director Mat King. He's a proper sci-fi fan with a proper sense of what's scary and how to create claustrophobia and fear. What we basically gave him was a set of wooden corridors and he created a great atmosphere with it."

Steve embarked on this episode having learned a practical lesson from his last.

"It's better to have a latex monster than a CGI one. In *Black Spot* my monster was all CGI, while in *Journey* they were latex rubber, which is much cheaper. If you have a CGI monster you blow the entire CGI budget on that. If you have a monster in a rubber mask, you can spend the CGI money on landscapes and spaceships and everything else."

Steve Thompson ("I'm Steve professionally," he clarifies, "and Stephen to my mother when she's cross with me") found his way into the *Doctor Who* universe through *Sherlock*. He found his way into *Sherlock* through writing great plays for the theatre. And he indirectly found his way into theatre through having children.

"I trained to become a maths teacher and spent most of my career as Head of Maths at a grammar school down in Kingston Upon Thames. I became a writer purely by accident 13 years ago after we had our first baby."

Steve's wife is a barrister. Back then, the couple agreed that Steve would leave teaching to look after their firstborn child. "Then we had three kids in close succession, so I had about five years to look after them. I assumed I'd go back to teaching after the children were grown up. But I wrote a play, *Damages*, just for fun really. I thought it might be something to do, and I go to the theatre a lot. A friend read it and she gave it to somebody, who gave it to somebody else, who gave it to Mike Bradwell who ran the Bush Theatre in West London."

In 2005, *Damages* bounced off that career-springboard of a stage. On the first night, an agent asked to sign Steve. "Having people respond to my first play like they did, was just a huge step for me. I was made a writer-in-residence at the Bush. Then eventually the BBC turned up and said they'd like me to work for them."

To be precise, Steven Moffat and his wife/*Sherlock* producer Sue Vertue went to see Steve's second play, a comedy-drama called *Whipping It Up*.

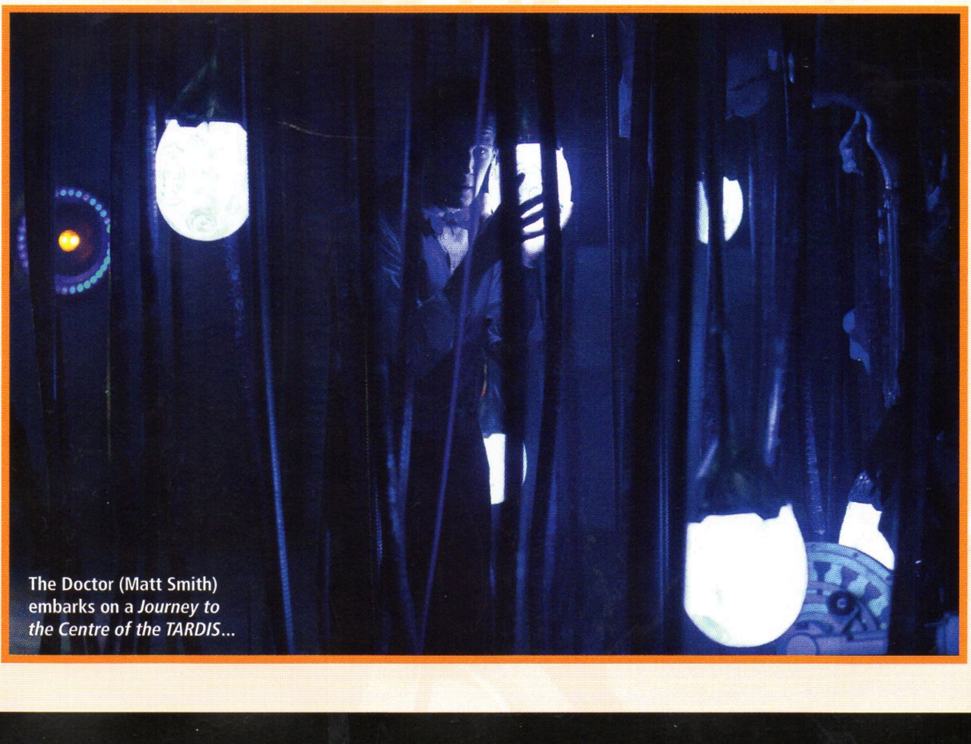
"God love Robert Bathurst!" Steve exclaims, when we ask how this came about. "Robert's an actor and an old friend of Steven's. He was playing the Tory party's Deputy Chief Whip in the play and told Steven to come and watch. We all had dinner together afterwards and Steven said, 'Come and chat about this show we're doing.' I think he enjoyed the play, although he's not a massive fan of theatre. *Whipping It Up* had quite a complex, rattling plot and some comic dialogue. It was his sort of thing. That was a good moment for me!"

Oh yes indeed. After all, Moffat was the man in charge of *Doctor Who*. "I really hoped he was going to say, 'Would you like to do an episode of *Who*?'," Steve admits, "but he didn't say that at all! He asked if I'd like to write an episode of *Sherlock*. Of course, back then, no-one knew what *Sherlock* was. We didn't know quite how big *Sherlock* was going to be. When someone tells you they're going to bring Sherlock Holmes back and update it, your first thought is, 'Really? Can you possibly do that?'"

Over the next year, as Steve plotted behind the closed doors of 221B Baker Street with Steven and Mark Gatiss, he regularly dropped oh-so-subtle hints about *Who*.

"I kept casually saying, 'By the way... if any episodes of *Doctor Who* come spare or go begging, let me know!' I was trying to be really casual so that I didn't sound desperate! I'd mention it in an email, then leave it for another month before mentioning it again. Steven jokes that I eventually threatened to kidnap his family, but I did start to say, 'Come on then, when am I going to get a go at *Doctor Who*?'"

One night at 10.30, Steve received a Moffat email which he treasures to this day. "It said, 'Okay, the TARDIS needs you.' That's all it said! ►



The Doctor (Matt Smith) embarks on a *Journey to the Centre of the TARDIS*...

◂ Being a barrister, my wife said, 'Well, that's not a contract, darling. He might change his mind, there's no guarantee.' I said, 'No, I'm sure he means it!' and then panicked for a couple of days because I didn't hear anything else. I started to think he'd emailed the wrong person, or maybe it was just a joke. Then I got a message from Mark Gatiss, saying, 'I gather the TARDIS has landed on your lawn.' And I thought that if Mark knew about it, it must be true. And they offered me an episode! It was very exciting."

Does Steve think his mathematical roots have any bearing on the way he appoaches writing drama?

"I think so, in terms of structure. I've just done a couple of adaptations – one for the BBC and another for HBO – and both were based on very big novels. Trying to turn those into 90 minutes of television definitely feels like a formal, mathematical exercise! Beyond that, I suppose I have the ability to listen to the 'music' of the way people speak, or the way other people's scripts go, and copy it. One of the reasons Moffat says he employs me is he thinks I write for Matt Smith very well. I think what he means by that is that I can emulate his style of writing Matt very well! I think that's very true. Before I started writing *Doctor Who* I read a couple of scripts that Moffat had written and absorbed the way Matt's Doctor talks. I'm also a musician – I used to be in a band, like everyone else! – and to me the way characters speak is like music, which is very formulaic and mathematical in all kinds of ways."

Which character makes your head hurt the most, when you're trying to adopt their mindset: the Doctor or Sherlock Holmes?

"Funnily enough, recently Sherlock. My third *Sherlock* episode has been made, and it features a wedding really heavily. And Sherlock doing a speech at a wedding, for instance, is quite hard. Because you know he's going to cock it up, but in a way you want him to succeed. It's very hard. Wedding speeches are a challenge full stop, but that's a particularly big one."

Explosive events for the Doctor and Clara at the centre of the TARDIS!

"I love *Doctor Who* and *Sherlock* and couldn't choose between them. They have a different character."

How do *Doctor Who* and *Sherlock*'s processes differ in terms of story planning and meetings?

"*Doctor Who* has a very big editorial structure: script editors, producers, execs... there are a lot of people involved with the process. *Sherlock* is just the opposite: it's Steven and Mark, and when I'm writing for them, me. We sit around a table and it's just the three of us. It's like a boys' club, I suppose. The Boys' Brigade. We'll sit around a restaurant table for a couple of hours, get excited about Sherlock Holmes and have a big chat."

It sounds like a right old hoot.

"That's exactly what it is! I love both shows dearly and couldn't choose between them, but they have a very different character. *Doctor Who*, in a way, is more pressurised, whereas *Sherlock* is just a bunch of people having a laugh! I am [*Sherlock*'s Detective Inspector] Lestrade, in that Holmes and Watson are solving a case together – or writing a script together, or creating a series together – and these two brilliant men are able to work together like a machine. And hanging around them is this third bloke, Lestrade, trying to keep up with the mystery. That's basically what I am!" he laughs.

"It's very exciting, because Steven and Mark are constantly changing the rules. My episode *The Reichenbach Fall* went really well and I thought, 'Right, I know how to write this show.' And then the two of them started planning something completely different for Series Three. So I'm Lestrade again, running after them and trying to catch up."

There you go again, being self-deprecating!

"Well," he says with a laugh, "that's exactly how I feel. I have a great time and at the end of each case, some of the glory rubs off on Lestrade!"

Steve's first *Sherlock* episode was Series One's *The Blind Banker*.

"That was pretty much based on [Arthur Conan Doyle's 1903 short story] *The Adventure of the Dancing Men*. But I think you'd be shocked to know how little we plunder Conan Doyle, line by line. I mean, we do raid it, but it's like a toy box. We take the pieces we want and throw away the pieces we don't. Quite often, we use several different stories and mix them up. Or mix up several different lines. We're fairly ruthless. We all adore all of it, but we're not that reverential in the way we approach it."

Do the three of you find yourselves fighting for the strands you want to use in your own stories?

"Yeah. There was one thing I wanted to do, which I didn't get to do: I wanted to do Young Sherlock. I wanted him to be nine and do the entire episode without Benedict [Cumberbatch] being in it at all! I was just trying to think of a way of surprising everyone. I said to the boys, 'Right, this is it. This is the most surprising thing possible: Ben's not going to be in it!' I must've been drunk or something.

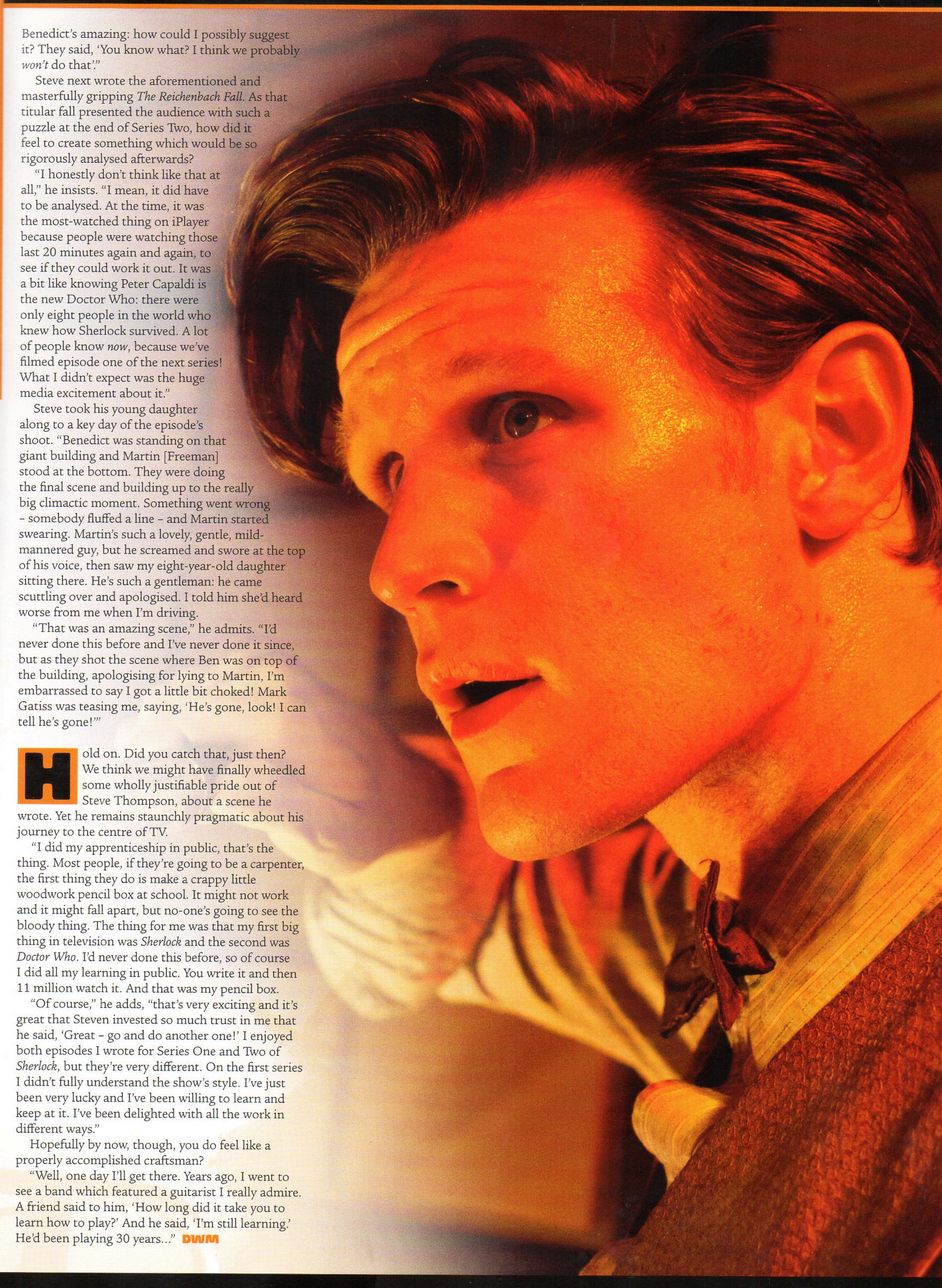
DELETED ROOMS

Steve Thompson reveals a few TARDIS tidbits which didn't make it into his second *Doctor Who* episode...

"I wrote a sequence where the Doctor and Clara were running through a labyrinth which kept disappearing," says Steve, "leaving them standing in a dark room. If they touched the labyrinth walls they were going to die, so they were in a labyrinth they couldn't touch. It sounds quite cool, but it's only half a page and so we're not going to build a giant labyrinth for half a page! Whereas a ravine in a quarry is there and we can use it. Funnily enough, on the day we were at the quarry, *Casualty* was filming there too, throwing somebody down it and breaking his leg. So we had to queue up and wait! It seems there's only one usable quarry in Wales.

"I also wrote a scene in which Clara goes into the Doctor's storeroom and it's *vast*. She's wandering up and down these shelves, showing hints of past adventures and past Doctors. When it came down to it, you simply can't schedule moving everyone to this location for an entire day, for a two-page scene. That whole scene became much smaller, but it still works. You jettison some things so that you can have others. Swings and roundabouts. You start off dreaming and saying, 'This is what I'd love' and then because of time pressures and money, you're never gonna quite get it all."

The Doctor and Clara reach the end of the line.



Benedict's amazing: how could I possibly suggest it? They said, 'You know what? I think we probably *won't* do that'."

Steve next wrote the aforementioned and masterfully gripping *The Reichenbach Fall*. As that titular fall presented the audience with such a puzzle at the end of Series Two, how did it feel to create something which would be so rigorously analysed afterwards?

"I honestly don't think like that at all," he insists. "I mean, it did have to be analysed. At the time, it was the most-watched thing on iPlayer because people were watching those last 20 minutes again and again, to see if they could work it out. It was a bit like knowing Peter Capaldi is the new Doctor Who: there were only eight people in the world who knew how Sherlock survived. A lot of people know *now*, because we've filmed episode one of the next series! What I didn't expect was the huge media excitement about it."

Steve took his young daughter along to a key day of the episode's shoot. "Benedict was standing on that giant building and Martin [Freeman] stood at the bottom. They were doing the final scene and building up to the really big climactic moment. Something went wrong – somebody fluffed a line – and Martin started swearing. Martin's such a lovely, gentle, mild-mannered guy, but he screamed and swore at the top of his voice, then saw my eight-year-old daughter sitting there. He's such a gentleman: he came scuttling over and apologised. I told him she'd heard worse from me when I'm driving.

"That was an amazing scene," he admits. "I'd never done this before and I've never done it since, but as they shot the scene where Ben was on top of the building, apologising for lying to Martin, I'm embarrassed to say I got a little bit choked! Mark Gatiss was teasing me, saying, 'He's gone, look! I can tell he's gone!'"

Hold on. Did you catch that, just then? We think we might have finally wheedled some wholly justifiable pride out of Steve Thompson, about a scene he wrote. Yet he remains staunchly pragmatic about his journey to the centre of TV.

"I did my apprenticeship in public, that's the thing. Most people, if they're going to be a carpenter, the first thing they do is make a crappy little woodwork pencil box at school. It might not work and it might fall apart, but no-one's going to see the bloody thing. The thing for me was that my first big thing in television was *Sherlock* and the second was *Doctor Who*. I'd never done this before, so of course I did all my learning in public. You write it and then 11 million watch it. And that was my pencil box.

"Of course," he adds, "that's very exciting and it's great that Steven invested so much trust in me that he said, 'Great – go and do another one!' I enjoyed both episodes I wrote for Series One and Two of *Sherlock*, but they're very different. On the first series I didn't fully understand the show's style. I've just been very lucky and I've been willing to learn and keep at it. I've been delighted with all the work in different ways."

Hopefully by now, though, you do feel like a properly accomplished craftsman?

"Well, one day I'll get there. Years ago, I went to see a band which featured a guitarist I really admire. A friend said to him, 'How long did it take you to learn how to play?' And he said, 'I'm still learning.' He'd been playing 30 years..." **DWM**

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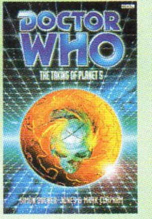
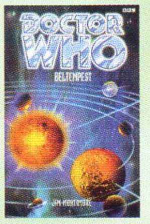
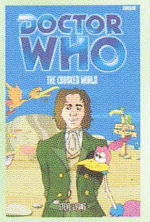
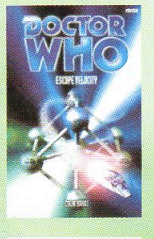
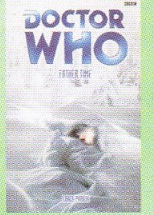

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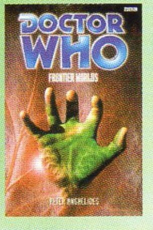

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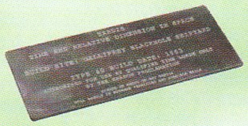

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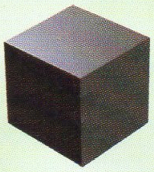

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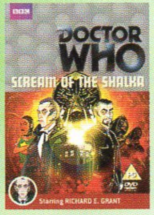

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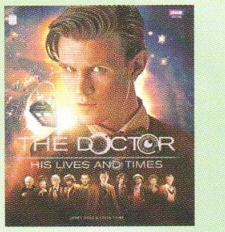

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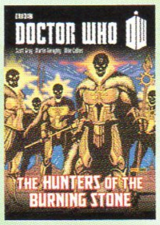

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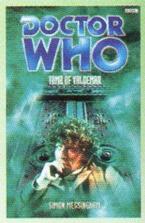
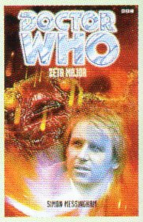

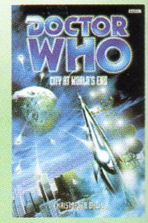

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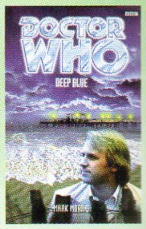

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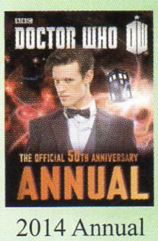

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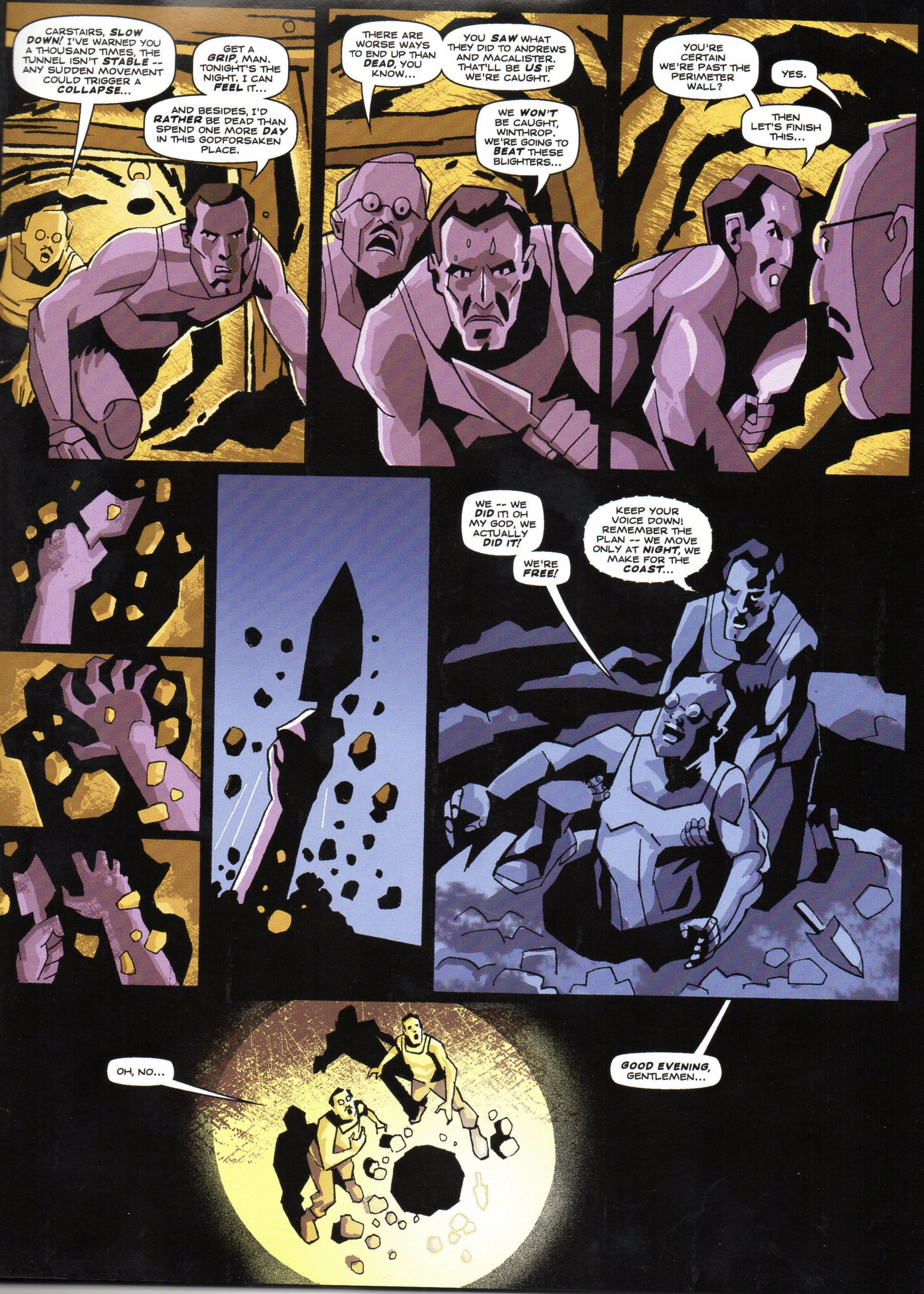
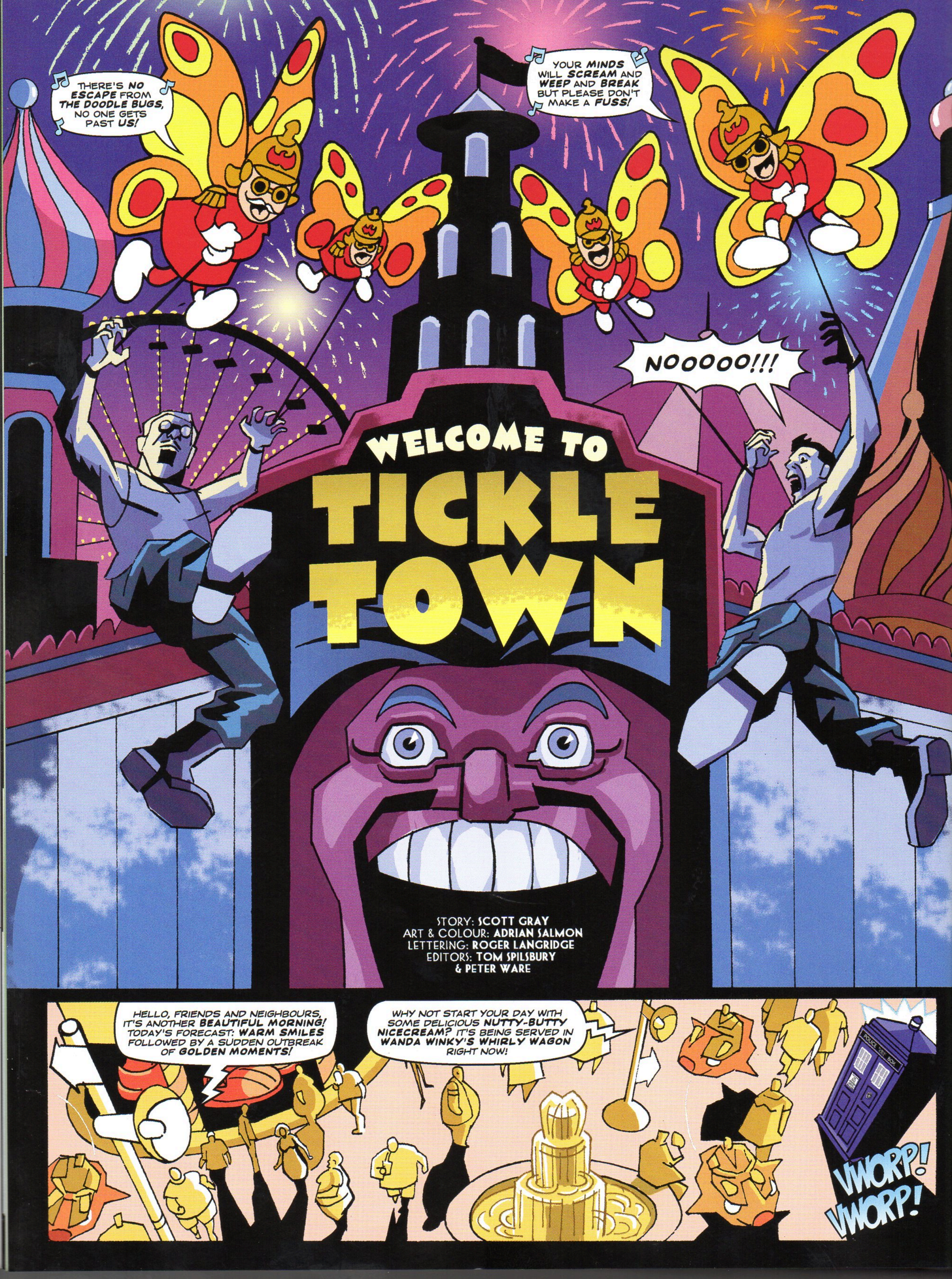

CARSTAIRS, SLOW DOWN! I'VE WARNED YOU A THOUSAND TIMES, THE TUNNEL ISN'T STABLE -- ANY SUDDEN MOVEMENT COULD TRIGGER A COLLAPSE...
GET A GRIP, MAN. TONIGHT'S THE NIGHT. I CAN FEEL IT...
AND BESIDES, I'D RATHER BE DEAD THAN SPEND ONE MORE DAY IN THIS GODFORSAKEN PLACE.
THERE ARE WORSE WAYS TO END UP THAN DEAD, YOU KNOW...
YOU SAW WHAT THEY DID TO ANDREWS AND MACALISTER. THAT'LL BE US IF WE'RE CAUGHT.
WE WON'T BE CAUGHT, WINTHROP. WE'RE GOING TO BEAT THESE BLIGHTERS...
YOU'RE CERTAIN WE'RE PAST THE PERIMETER WALL?
YES.
THEN LET'S FINISH THIS...
WE -- WE DID IT! OH MY GOD, WE ACTUALLY DID IT!
WE'RE FREE!
KEEP YOUR VOICE DOWN! REMEMBER THE PLAN -- WE MOVE ONLY AT NIGHT, WE MAKE FOR THE COAST...
OH, NO...
GOOD EVENING, GENTLEMEN...


THERE'S NO ESCAPE FROM THE DOODLE BUGS, NO ONE GETS PAST US!
YOUR MINDS WILL SCREAM AND WEEP AND BREAK BUT PLEASE DON'T MAKE A FUSS!
NOOOOO!!!
WELCOME TO TICKLE TOWN
HELLO, FRIENDS AND NEIGHBOURS, IT'S ANOTHER BEAUTIFUL MORNING! TODAY'S FORECAST: WARM SMILES FOLLOWED BY A SUDDEN OUTBREAK OF GOLDEN MOMENTS!
WHY NOT START YOUR DAY WITH SOME DELICIOUS NUTTY-BUTTY NICECREAM? IT'S BEING SERVED IN WANDA WINKY'S WHIRLY WAGON RIGHT NOW!
POLICE BOX
VWORP! VWORP!

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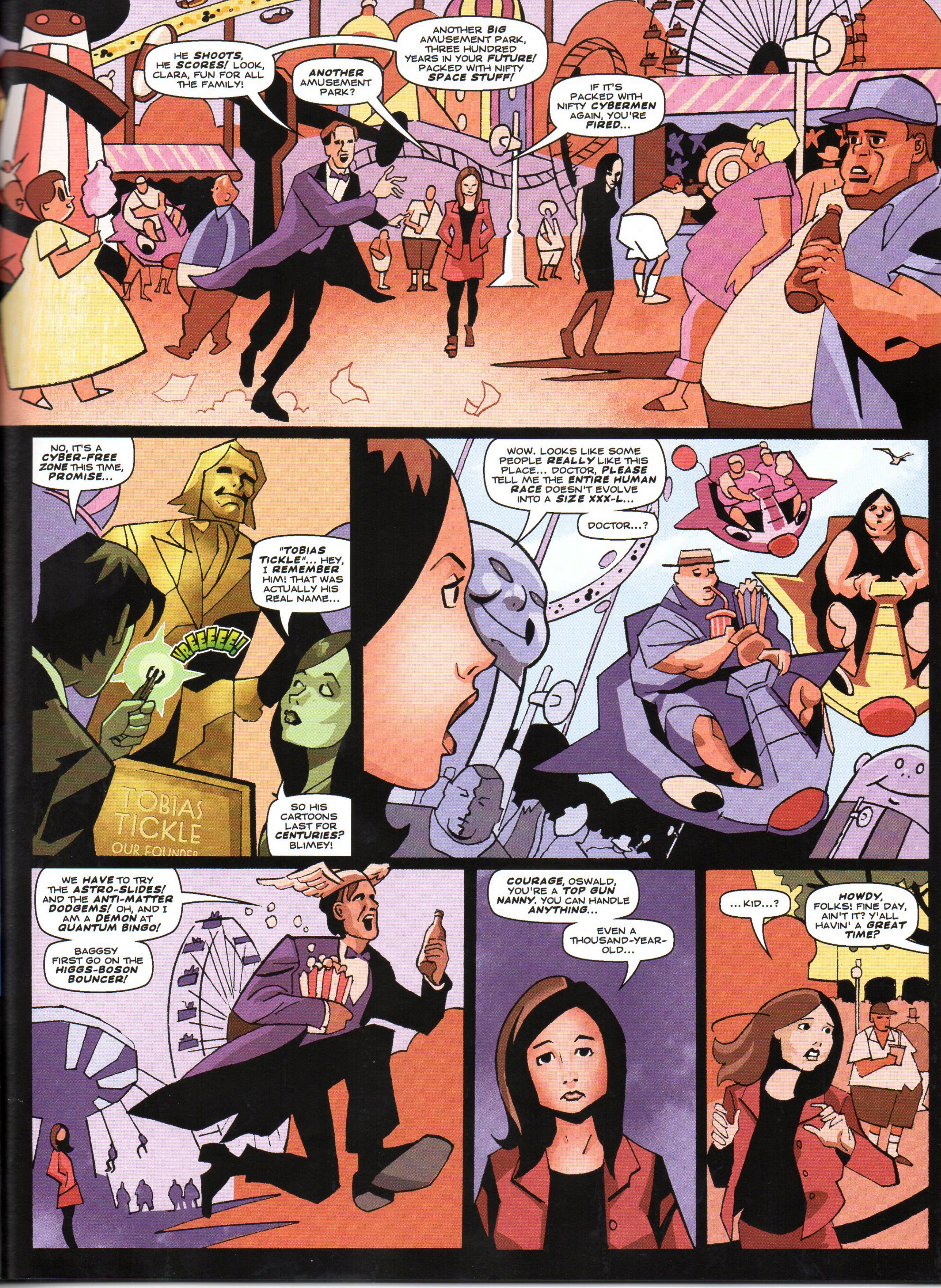
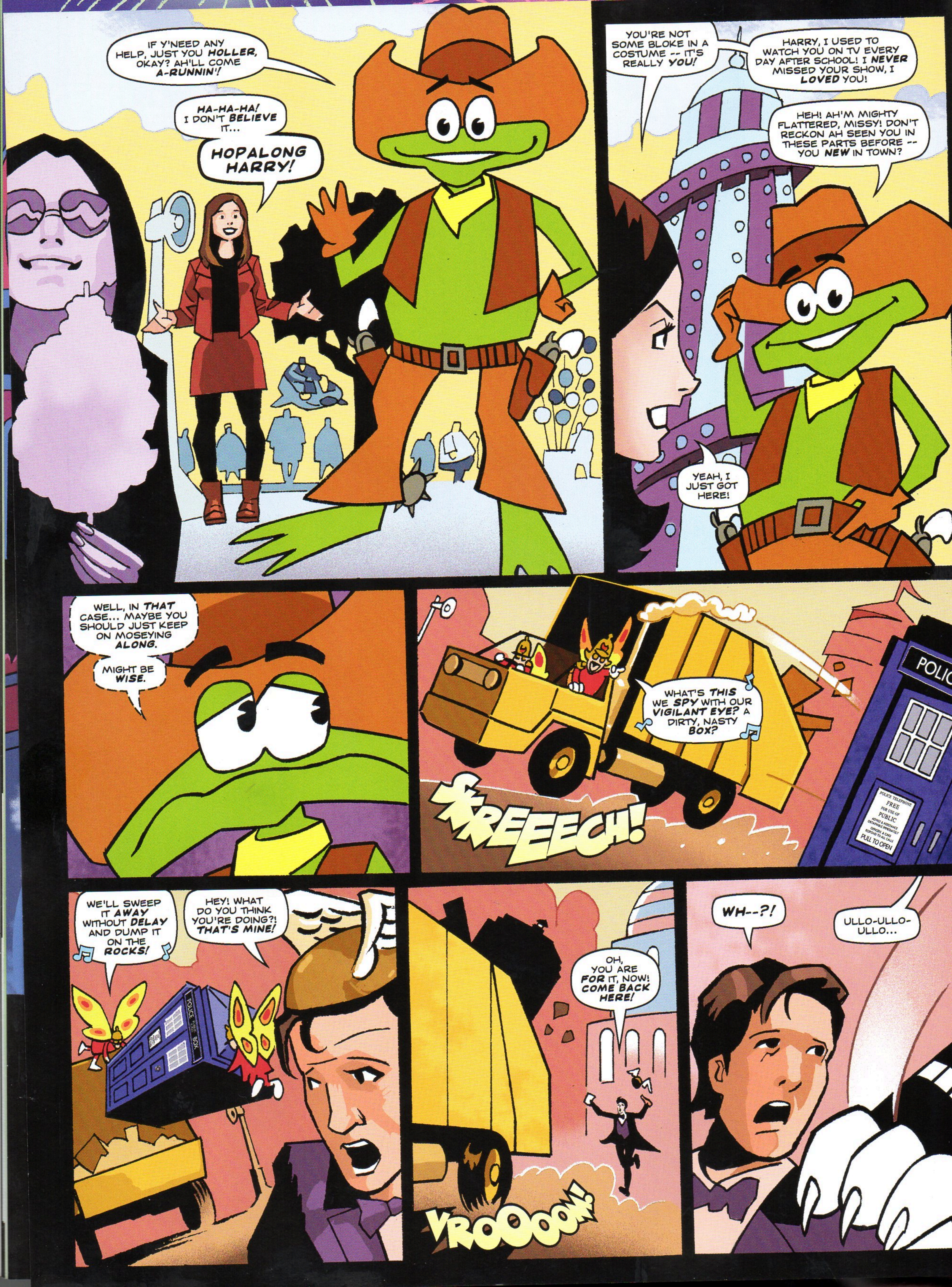
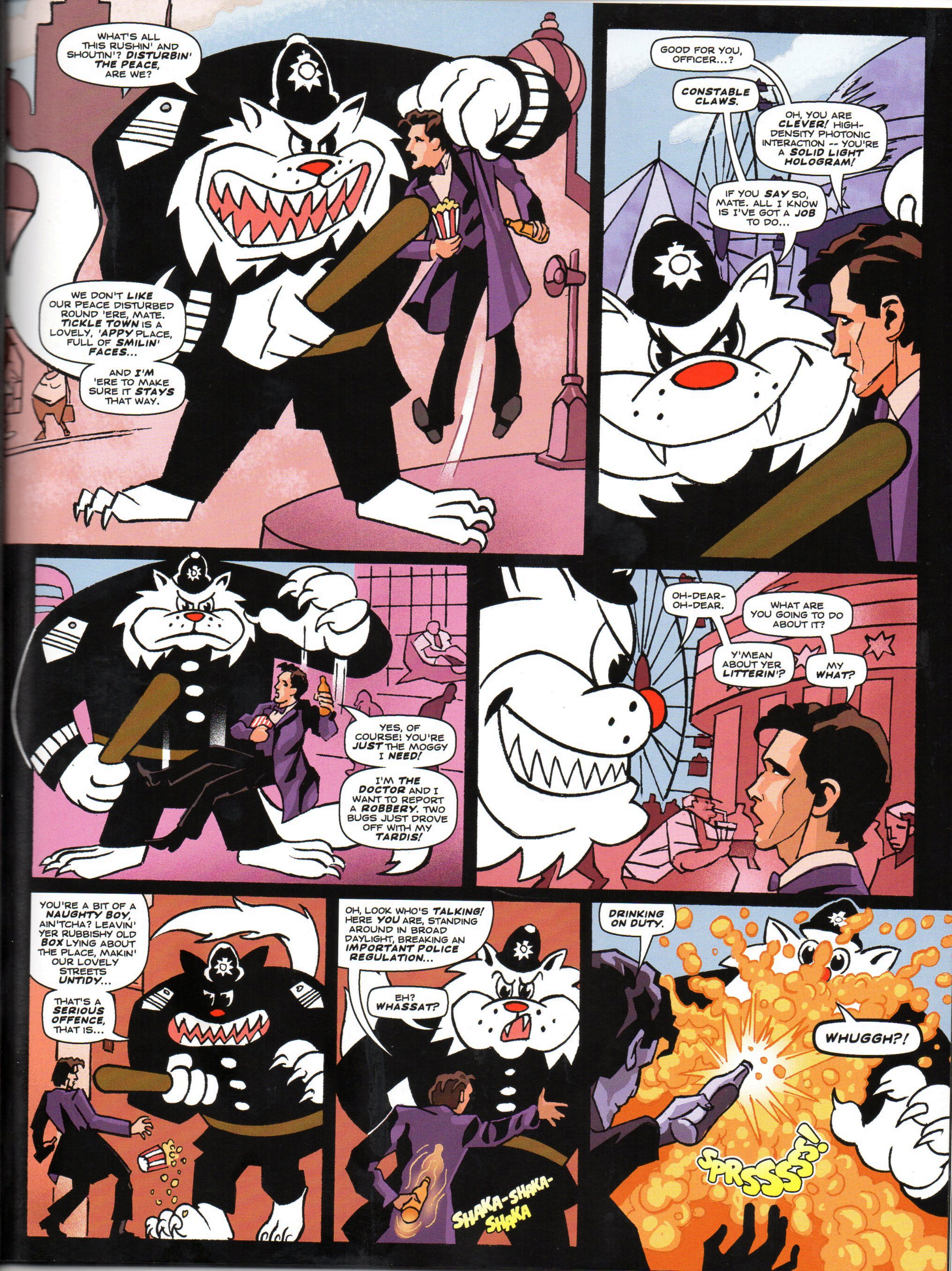
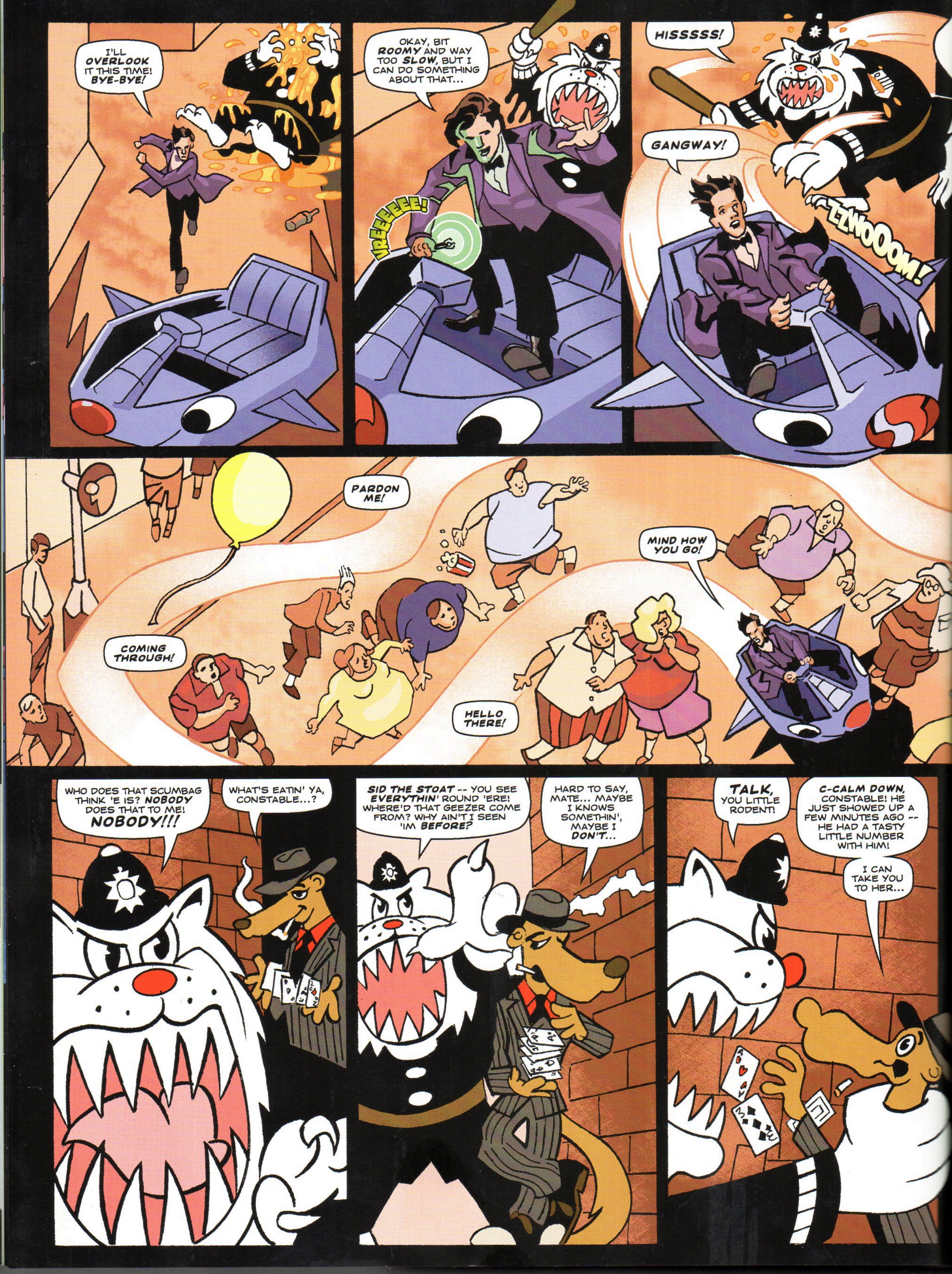
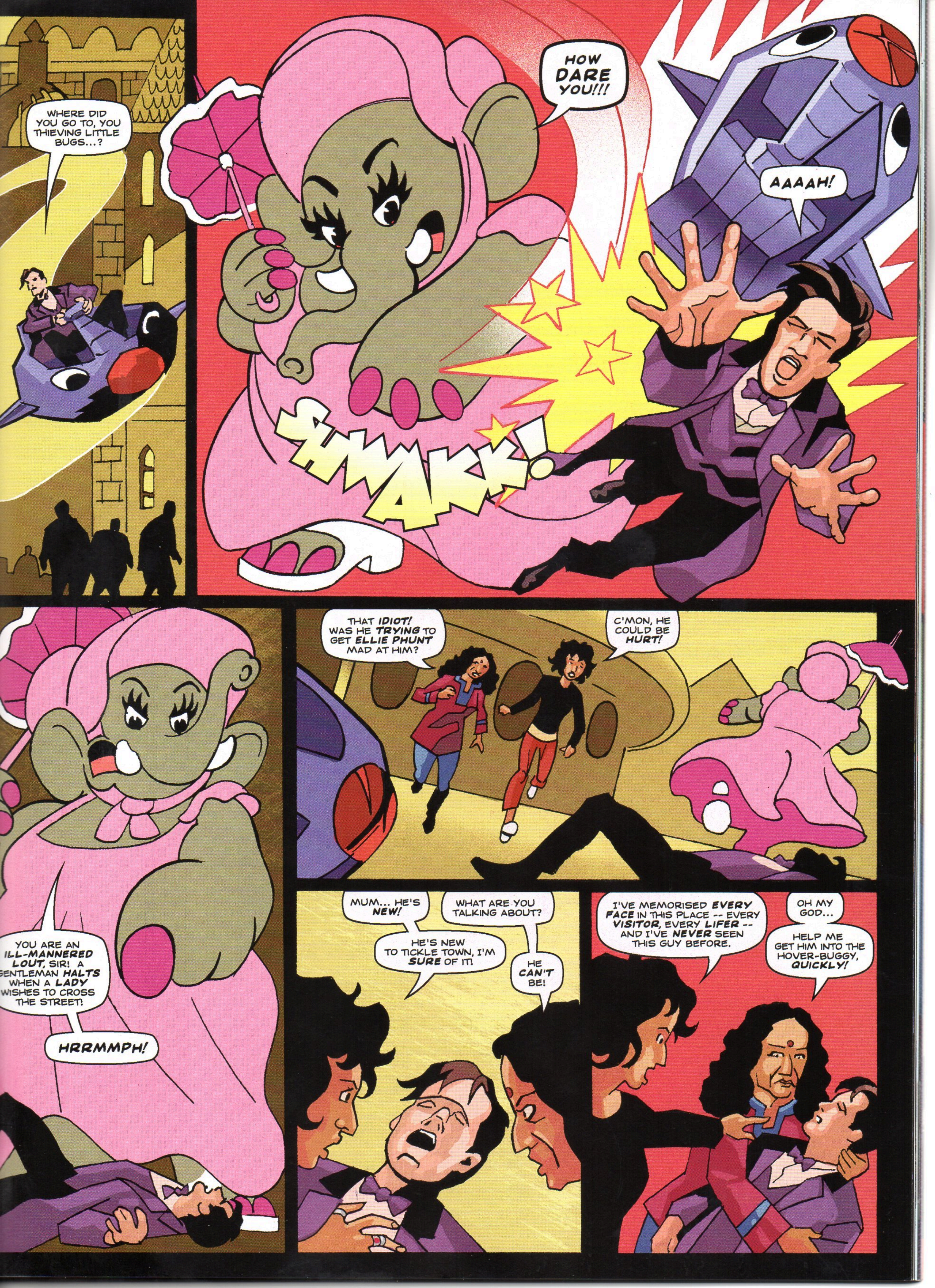
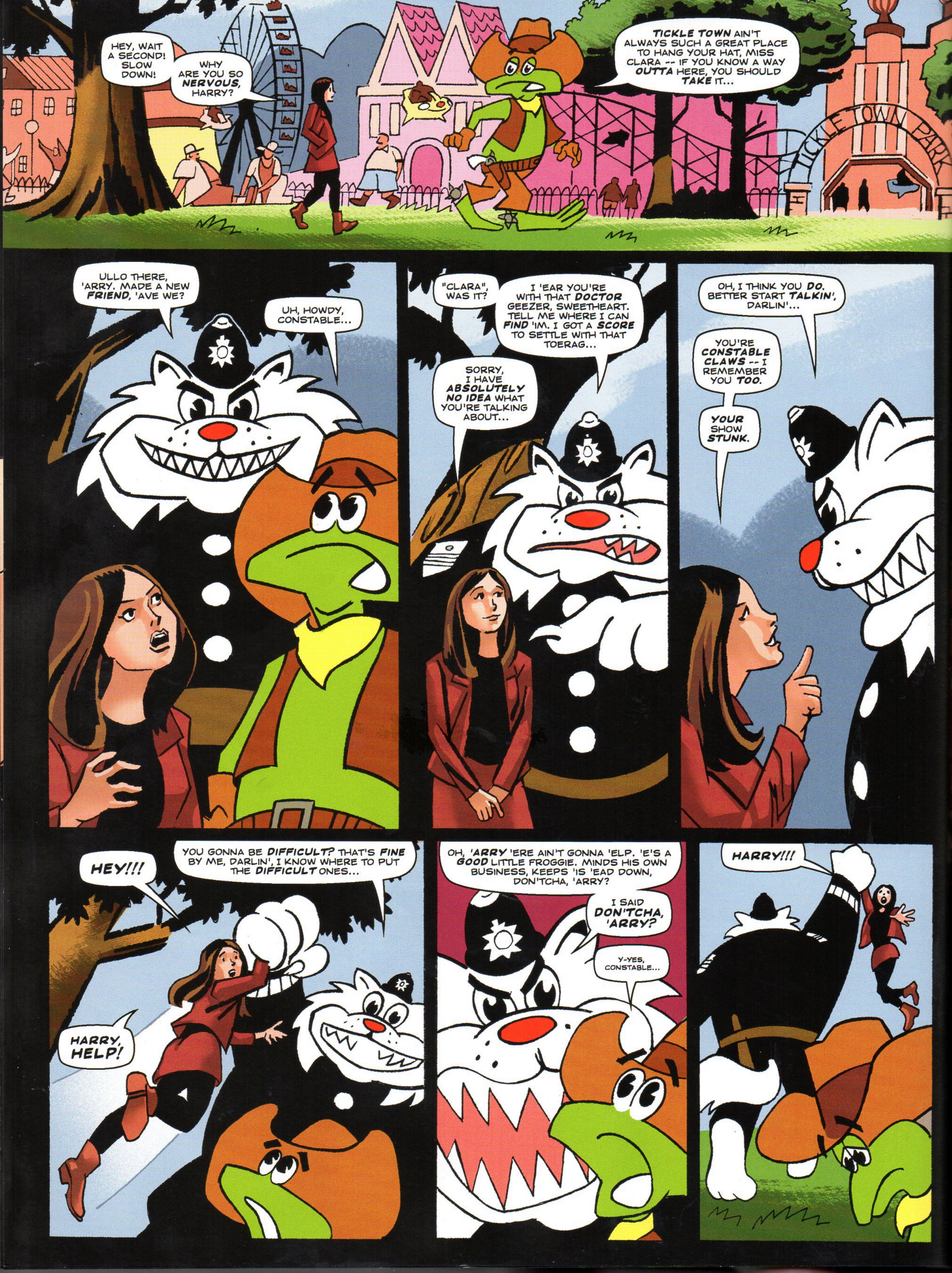

HE SHOOTS, HE SCORES! LOOK, CLARA, FUN FOR ALL THE FAMILY!
ANOTHER AMUSEMENT PARK?
ANOTHER BIG AMUSEMENT PARK, THREE HUNDRED YEARS IN YOUR FUTURE! PACKED WITH NIFTY SPACE STUFF!
IF IT'S PACKED WITH NIFTY CYBERMEN AGAIN, YOU'RE FIRED...
NO, IT'S A CYBER-FREE ZONE THIS TIME, PROMISE...
VREEEEE!
TOBIAS TICKLE OUR FOUNDER
"TOBIAS TICKLE"... HEY, I REMEMBER HIM! THAT WAS ACTUALLY HIS REAL NAME...
SO HIS CARTOONS LAST FOR CENTURIES? BLIMEY!
WOW. LOOKS LIKE SOME PEOPLE REALLY LIKE THIS PLACE... DOCTOR, PLEASE TELL ME THE ENTIRE HUMAN RACE DOESN'T EVOLVE INTO A SIZE XXX-L...
DOCTOR...?
WE HAVE TO TRY THE ASTRO-SLIDES! AND THE ANTI-MATTER DODGEMS! OH, AND I AM A DEMON AT QUANTUM BINGO!
BAGGSY FIRST GO ON THE HIGGS-BOSON BOUNCER!
COURAGE, OSWALD, YOU'RE A TOP GUN NANNY. YOU CAN HANDLE ANYTHING...
EVEN A THOUSAND-YEAR-OLD...
...KID...?
HOWDY, FOLKS! FINE DAY, AIN'T IT? Y'ALL HAVIN' A GREAT TIME?

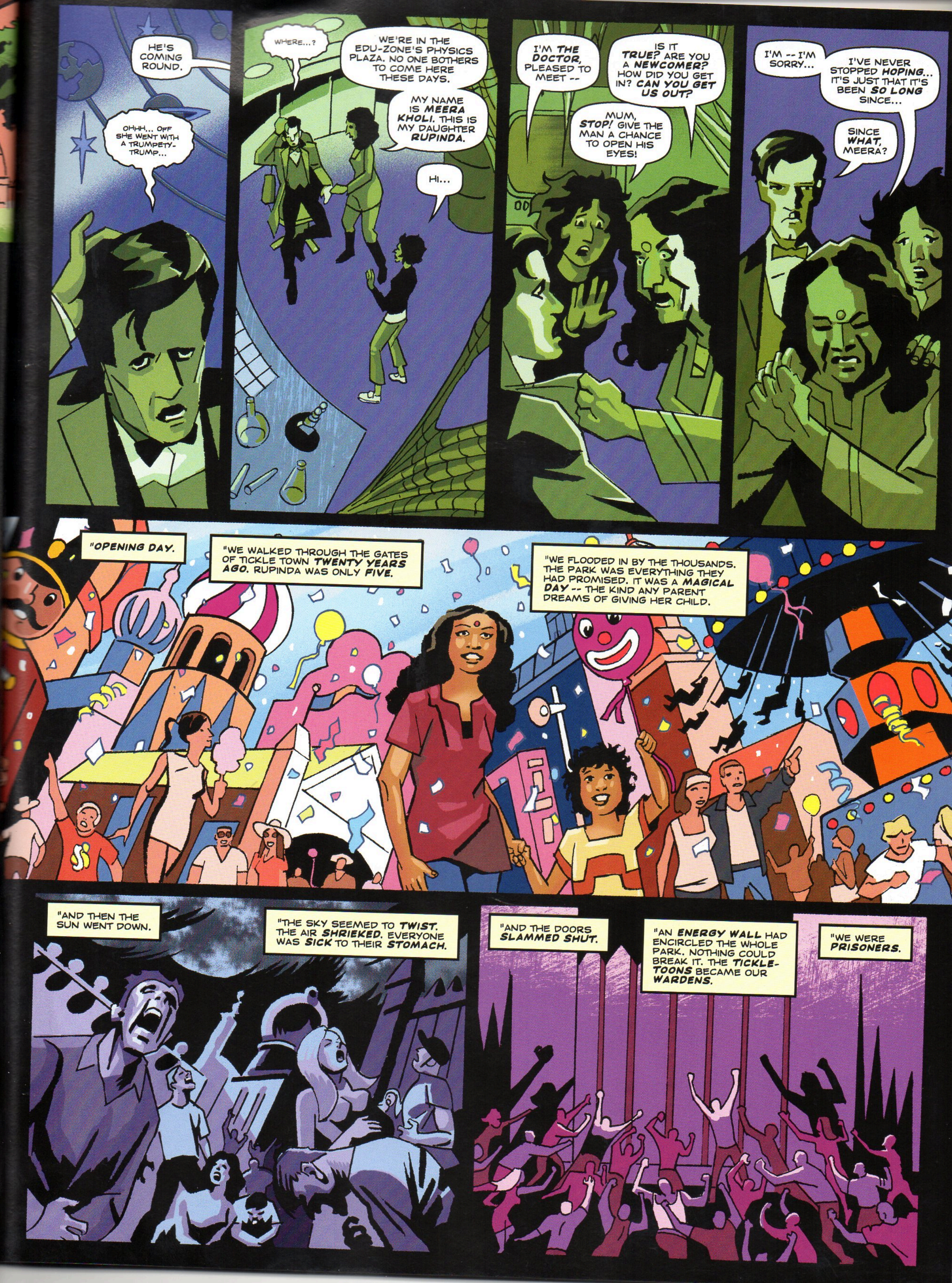

IF Y'NEED ANY HELP, JUST YOU HOLLER, OKAY? AH'LL COME A-RUNNIN'!
HA-HA-HA! I DON'T BELIEVE IT...
HOPALONG HARRY!
YOU'RE NOT SOME BLOKE IN A COSTUME -- IT'S REALLY YOU!
HARRY, I USED TO WATCH YOU ON TV EVERY DAY AFTER SCHOOL! I NEVER MISSED YOUR SHOW, I LOVED YOU!
HEH! AH'M MIGHTY FLATTERED, MISSY! DON'T RECKON AH SEEN YOU IN THESE PARTS BEFORE -- YOU NEW IN TOWN?
YEAH, I JUST GOT HERE!
WELL, IN THAT CASE... MAYBE YOU SHOULD JUST KEEP ON MOSEYING ALONG.
MIGHT BE WISE.
WHAT'S THIS WE SPY WITH OUR VIGILANT EYE? A DIRTY, NASTY BOX?
POLIC
POLICE TELEPHONE FREE FOR USE OF PUBLIC ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY OFFICERS & CARS RESPOND TO ALL CALLS PULL TO OPEN
SKREEEECH!
WE'LL SWEEP IT AWAY WITHOUT DELAY AND DUMP IT ON THE ROCKS!
POLICE BOX
HEY! WHAT DO YOU THINK YOU'RE DOING?! THAT'S MINE!
OH, YOU ARE FOR IT, NOW! COME BACK HERE!
VROOOOOM!
WH--?!
ULLO-ULLO-ULLO...

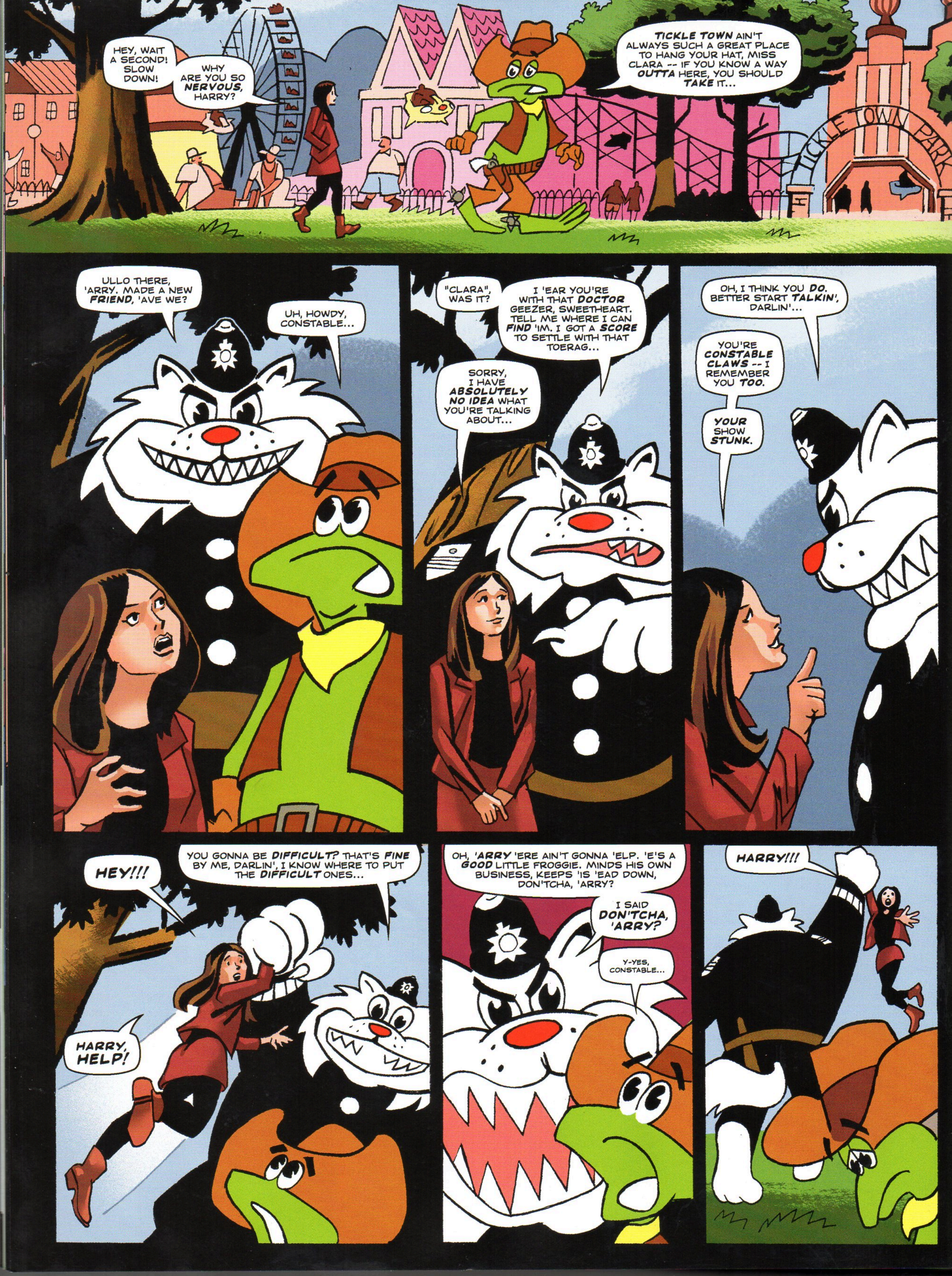

WHAT'S ALL THIS RUSHIN' AND SHOUTIN'? DISTURBIN' THE PEACE, ARE WE?
WE DON'T LIKE OUR PEACE DISTURBED ROUND 'ERE, MATE. TICKLE TOWN IS A LOVELY, 'APPY PLACE, FULL OF SMILIN' FACES...
AND I'M 'ERE TO MAKE SURE IT STAYS THAT WAY.
GOOD FOR YOU, OFFICER...?
CONSTABLE CLAWS.
OH, YOU ARE CLEVER! HIGH-DENSITY PHOTONIC INTERACTION -- YOU'RE A SOLID LIGHT HOLOGRAM!
IF YOU SAY SO, MATE. ALL I KNOW IS I'VE GOT A JOB TO DO...
YES, OF COURSE! YOU'RE JUST THE MOGGY I NEED!
I'M THE DOCTOR AND I WANT TO REPORT A ROBBERY. TWO BUGS JUST DROVE OFF WITH MY TARDIS!
OH-DEAR-OH-DEAR.
WHAT ARE YOU GOING TO DO ABOUT IT?
Y'MEAN ABOUT YER LITTERIN'?
MY WHAT?
YOU'RE A BIT OF A NAUGHTY BOY, AIN'TCHA? LEAVIN' YER RUBBISHY OLD BOX LYING ABOUT THE PLACE, MAKIN' OUR LOVELY STREETS UNTIDY...
THAT'S A SERIOUS OFFENCE, THAT IS...
OH, LOOK WHO'S TALKING! HERE YOU ARE, STANDING AROUND IN BROAD DAYLIGHT, BREAKING AN IMPORTANT POLICE REGULATION...
EH? WHASSAT?
SHAKA-SHAKA-SHAKA
DRINKING ON DUTY.
WHUGGH?!
SPRSSSSS!


I'LL OVERLOOK IT THIS TIME! BYE-BYE!
OKAY, BIT ROOMY AND WAY TOO SLOW, BUT I CAN DO SOMETHING ABOUT THAT...
VREEEEEE!
HISSSSS!
GANGWAY!
ZZWOOOOM!
PARDON ME!
MIND HOW YOU GO!
COMING THROUGH!
HELLO THERE!
WHO DOES THAT SCUMBAG THINK 'E IS? NOBODY DOES THAT TO ME! NOBODY!!!
WHAT'S EATIN' YA, CONSTABLE...?
SID THE STOAT -- YOU SEE EVERYTHIN' ROUND 'ERE! WHERE'D THAT GEEZER COME FROM? WHY AIN'T I SEEN 'IM BEFORE?
HARD TO SAY, MATE... MAYBE I KNOWS SOMETHIN', MAYBE I DON'T...
TALK, YOU LITTLE RODENT!
C-CALM DOWN, CONSTABLE! HE JUST SHOWED UP A FEW MINUTES AGO -- HE HAD A TASTY LITTLE NUMBER WITH HIM!
I CAN TAKE YOU TO HER...


WHERE DID YOU GO TO, YOU THIEVING LITTLE BUGS...?
HOW DARE YOU!!!
AAAAH!
SHWAKK!
YOU ARE AN ILL-MANNERED LOUT, SIR! A GENTLEMAN HALTS WHEN A LADY WISHES TO CROSS THE STREET!
HRRMMPH!
THAT IDIOT! WAS HE TRYING TO GET ELLIE PHUNT MAD AT HIM?
C'MON, HE COULD BE HURT!
MUM... HE'S NEW!
WHAT ARE YOU TALKING ABOUT?
HE'S NEW TO TICKLE TOWN, I'M SURE OF IT!
HE CAN'T BE!
I'VE MEMORISED EVERY FACE IN THIS PLACE -- EVERY VISITOR, EVERY LIFER -- AND I'VE NEVER SEEN THIS GUY BEFORE.
OH MY GOD...
HELP ME GET HIM INTO THE HOVER-BUGGY, QUICKLY!


HEY, WAIT A SECOND! SLOW DOWN!
WHY ARE YOU SO **NERVOUS**, HARRY?
TICKLE TOWN AIN'T ALWAYS SUCH A GREAT PLACE TO HANG YOUR HAT, MISS CLARA -- IF YOU KNOW A WAY **OUTTA** HERE, YOU SHOULD **TAKE** IT...
TICKLE TOWN PARK
'ULLO THERE, 'ARRY. MADE A NEW **FRIEND**, 'AVE WE?
UH, HOWDY, CONSTABLE...
"CLARA", WAS IT?
I 'EAR YOU'RE WITH THAT **DOCTOR** GEEZER, SWEETHEART. TELL ME WHERE I CAN **FIND** 'IM. I GOT A **SCORE** TO SETTLE WITH THAT TOERAG...
SORRY, I HAVE **ABSOLUTELY NO IDEA** WHAT YOU'RE TALKING ABOUT...
OH, I THINK YOU **DO**. BETTER START **TALKIN'**, DARLIN'...
YOU'RE **CONSTABLE CLAWS** -- I REMEMBER YOU **TOO**.
YOUR SHOW **STUNK**.
HEY!!!
YOU GONNA BE **DIFFICULT?** THAT'S **FINE** BY ME, DARLIN', I KNOW WHERE TO PUT THE **DIFFICULT** ONES...
HARRY, HELP!
OH, **'ARRY** 'ERE AIN'T GONNA 'ELP. 'E'S A **GOOD** LITTLE FROGGIE. MINDS HIS OWN BUSINESS, KEEPS 'IS 'EAD DOWN, DON'TCHA, 'ARRY?
I SAID **DON'TCHA, 'ARRY?**
Y-YES, CONSTABLE...
HARRY!!!


HE'S COMING ROUND.
OHHH... OFF SHE WENT WITH A TRUMPETY-TRUMP...
WHERE...?
WE'RE IN THE EDU-ZONE'S PHYSICS PLAZA. NO ONE BOTHERS TO COME HERE THESE DAYS.
MY NAME IS MEERA KHOLI. THIS IS MY DAUGHTER RUPINDA.
HI...
I'M THE DOCTOR, PLEASED TO MEET --
IS IT TRUE? ARE YOU A NEWCOMER? HOW DID YOU GET IN? CAN YOU GET US OUT?
MUM, STOP! GIVE THE MAN A CHANCE TO OPEN HIS EYES!
I'M -- I'M SORRY...
I'VE NEVER STOPPED HOPING... IT'S JUST THAT IT'S BEEN SO LONG SINCE...
SINCE WHAT, MEERA?
"OPENING DAY.
"WE WALKED THROUGH THE GATES OF TICKLE TOWN TWENTY YEARS AGO. RUPINDA WAS ONLY FIVE.
"WE FLOODED IN BY THE THOUSANDS. THE PARK WAS EVERYTHING THEY HAD PROMISED. IT WAS A MAGICAL DAY -- THE KIND ANY PARENT DREAMS OF GIVING HER CHILD.
"AND THEN THE SUN WENT DOWN.
"THE SKY SEEMED TO TWIST. THE AIR SHRIEKED. EVERYONE WAS SICK TO THEIR STOMACH.
"AND THE DOORS SLAMMED SHUT.
"AN ENERGY WALL HAD ENCIRCLED THE WHOLE PARK. NOTHING COULD BREAK IT. THE TICKLE-TOONS BECAME OUR WARDENS.
"WE WERE PRISONERS.


HEY, WAIT A SECOND! SLOW DOWN!
WHY ARE YOU SO *NERVOUS*, HARRY?
TICKLE TOWN AIN'T ALWAYS SUCH A GREAT PLACE TO HANG YOUR HAT, MISS CLARA -- IF YOU KNOW A WAY *OUTTA* HERE, YOU SHOULD *TAKE* IT...
TICKLE TOWN PARK
ULLO THERE, 'ARRY. MADE A NEW *FRIEND*, 'AVE WE?
UH, HOWDY, CONSTABLE...
"CLARA", WAS IT?
I 'EAR YOU'RE WITH THAT *DOCTOR* GEEZER, SWEETHEART. TELL ME WHERE I CAN *FIND* 'IM. I GOT A *SCORE* TO SETTLE WITH THAT TOERAG...
SORRY, I HAVE *ABSOLUTELY NO IDEA* WHAT YOU'RE TALKING ABOUT...
OH, I THINK YOU *DO*. BETTER START *TALKIN'*, DARLIN'...
YOU'RE *CONSTABLE CLAWS* -- I REMEMBER YOU *TOO*.
YOUR SHOW *STUNK*.
HEY!!!
YOU GONNA BE *DIFFICULT?* THAT'S *FINE* BY ME, DARLIN', I KNOW WHERE TO PUT THE *DIFFICULT* ONES...
HARRY, HELP!
OH, *'ARRY* 'ERE AIN'T GONNA 'ELP. 'E'S A *GOOD* LITTLE FROGGIE. MINDS HIS OWN BUSINESS, KEEPS 'IS 'EAD DOWN, DON'TCHA, 'ARRY?
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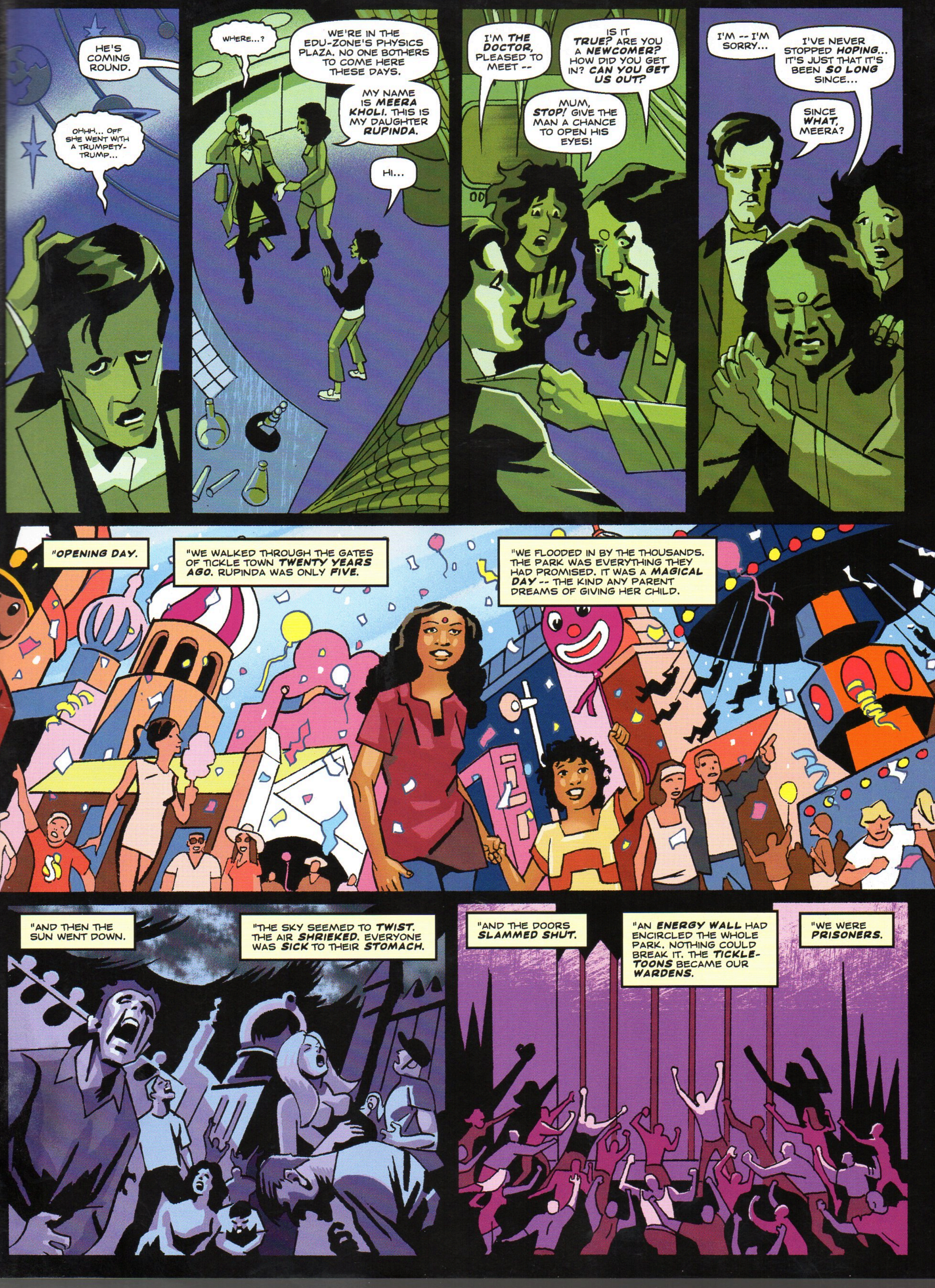
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SINCE **WHAT**, MEERA?
"**OPENING DAY**.
"WE WALKED THROUGH THE GATES OF TICKLE TOWN **TWENTY YEARS AGO**. RUPINDA WAS ONLY **FIVE**.
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"AND THEN THE SUN WENT DOWN.
"THE SKY SEEMED TO **TWIST**. THE AIR **SHRIEKED**. EVERYONE WAS **SICK** TO THEIR **STOMACH**.
"AND THE DOORS **SLAMMED SHUT**.
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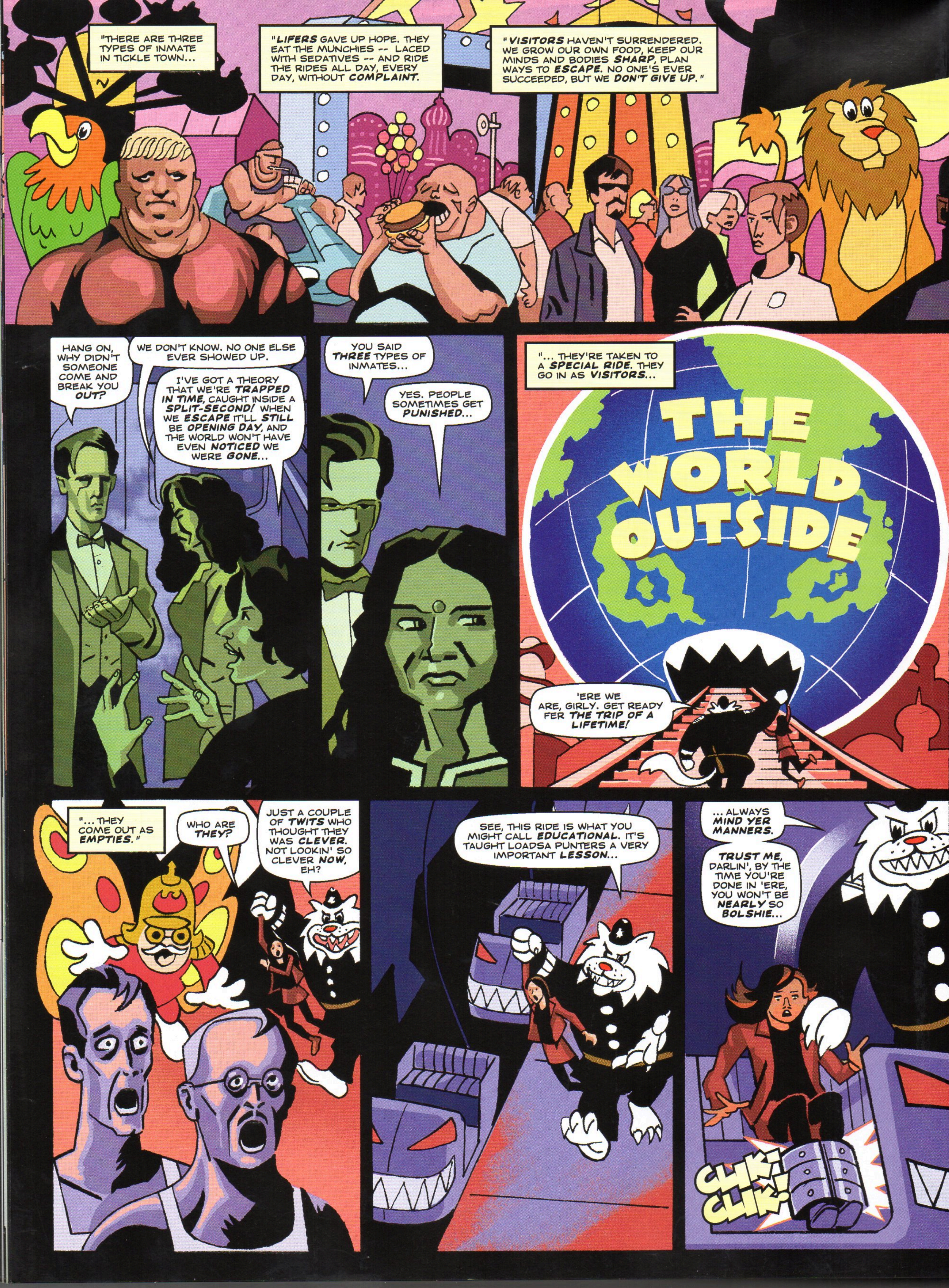
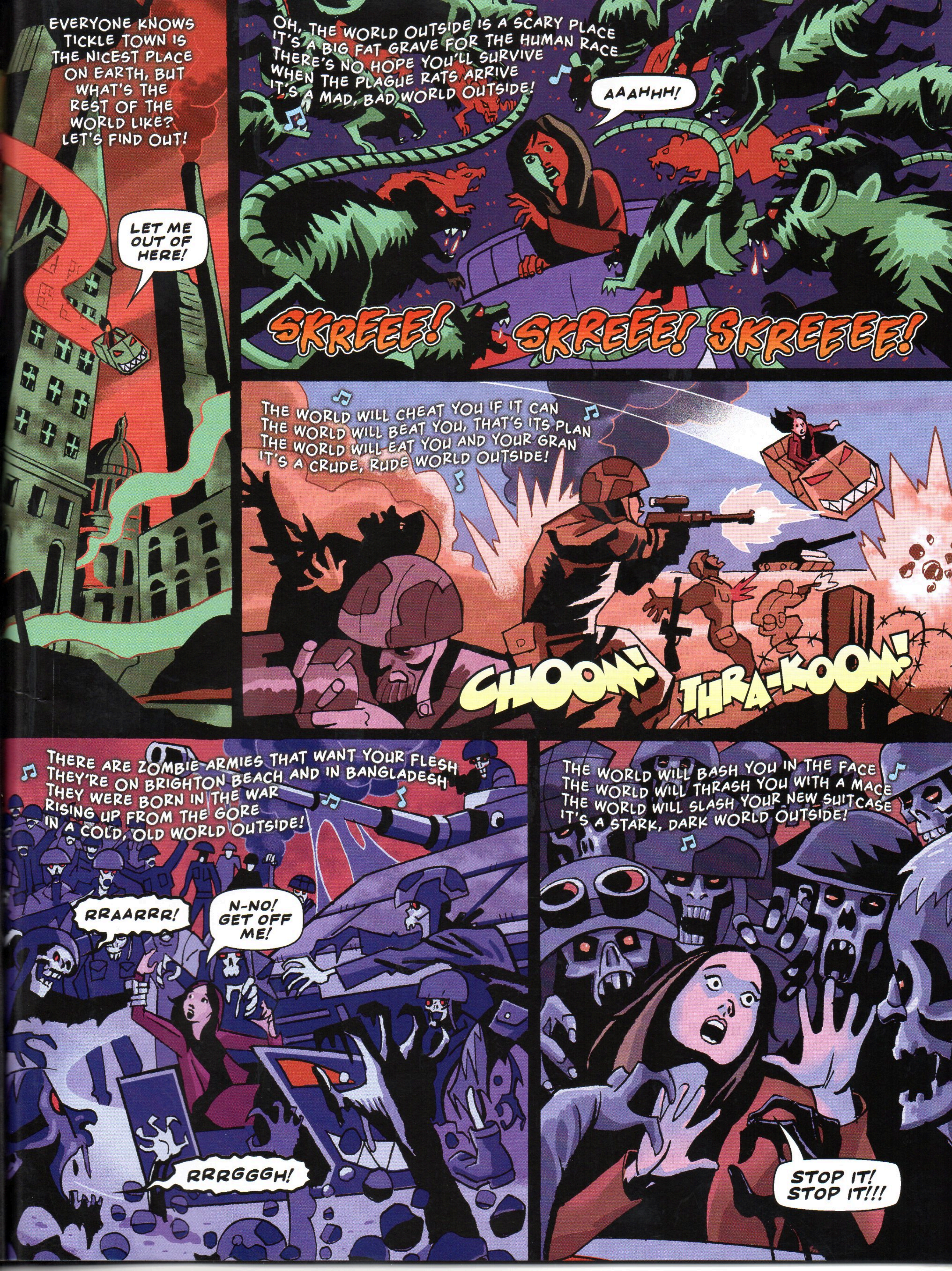
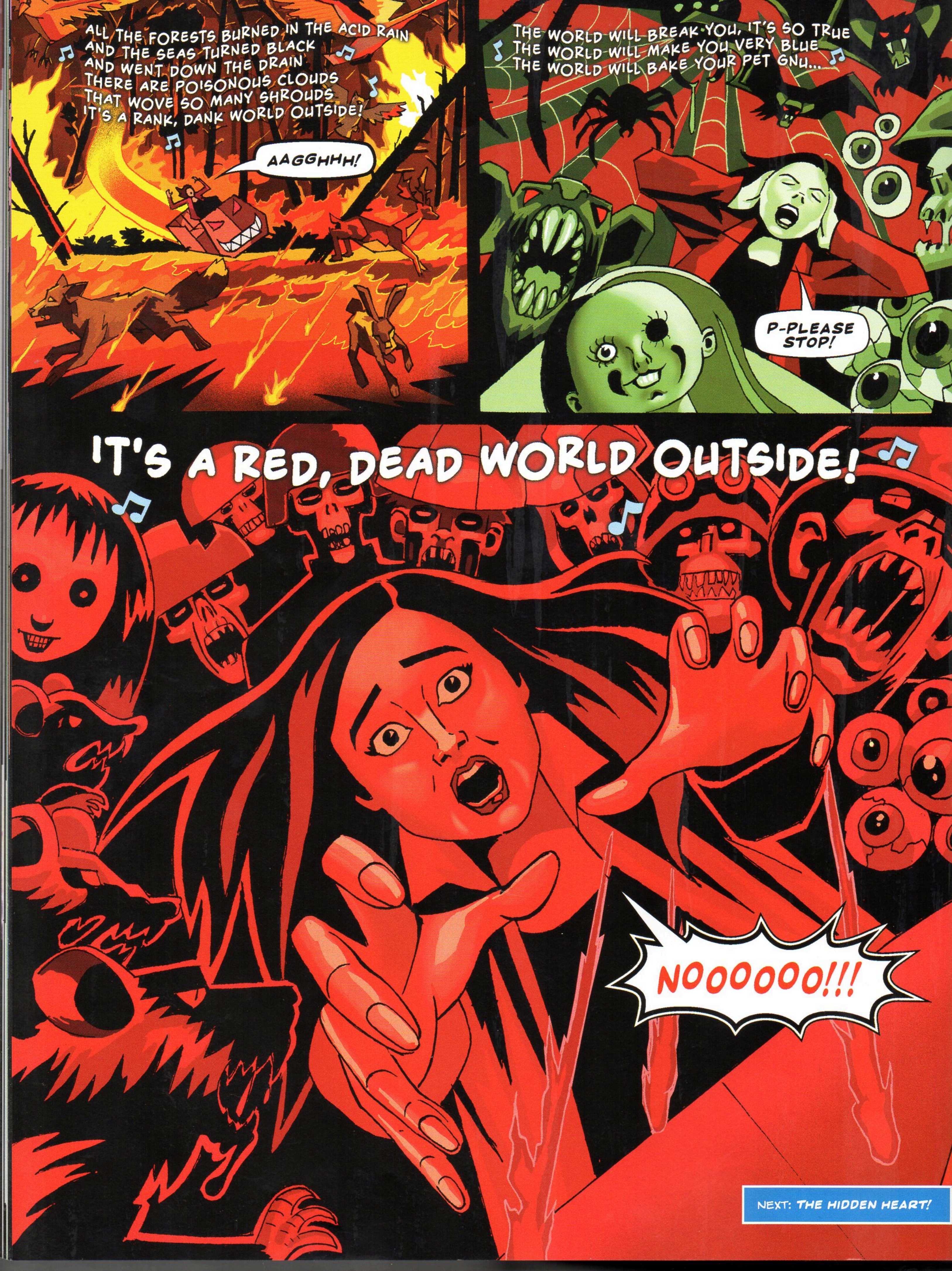
"WE WERE **PRISONERS**.


"THERE ARE THREE TYPES OF INMATE IN TICKLE TOWN...
"LIFERS GAVE UP HOPE. THEY EAT THE MUNCHIES -- LACED WITH SEDATIVES -- AND RIDE THE RIDES ALL DAY, EVERY DAY, WITHOUT COMPLAINT.
"VISITORS HAVEN'T SURRENDERED. WE GROW OUR OWN FOOD, KEEP OUR MINDS AND BODIES SHARP, PLAN WAYS TO ESCAPE. NO ONE'S EVER SUCCEEDED, BUT WE DON'T GIVE UP."
HANG ON, WHY DIDN'T SOMEONE COME AND BREAK YOU OUT?
WE DON'T KNOW. NO ONE ELSE EVER SHOWED UP.
I'VE GOT A THEORY THAT WE'RE TRAPPED IN TIME, CAUGHT INSIDE A SPLIT-SECOND! WHEN WE ESCAPE IT'LL STILL BE OPENING DAY, AND THE WORLD WON'T HAVE EVEN NOTICED WE WERE GONE...
YOU SAID THREE TYPES OF INMATES...
YES. PEOPLE SOMETIMES GET PUNISHED...
"... THEY'RE TAKEN TO A SPECIAL RIDE. THEY GO IN AS VISITORS...
THE WORLD OUTSIDE
'ERE WE ARE, GIRLY. GET READY FER THE TRIP OF A LIFETIME!
"... THEY COME OUT AS EMPTIES."
WHO ARE THEY?
JUST A COUPLE OF TWITS WHO THOUGHT THEY WAS CLEVER. NOT LOOKIN' SO CLEVER NOW, EH?
SEE, THIS RIDE IS WHAT YOU MIGHT CALL EDUCATIONAL. IT'S TAUGHT LOADSA PUNTERS A VERY IMPORTANT LESSON...
... ALWAYS MIND YER MANNERS.
TRUST ME, DARLIN', BY THE TIME YOU'RE DONE IN 'ERE, YOU WON'T BE NEARLY SO BOLSHIE...
CLIK! CLIK!


EVERYONE KNOWS TICKLE TOWN IS THE NICEST PLACE ON EARTH, BUT WHAT'S THE REST OF THE WORLD LIKE? LET'S FIND OUT!
LET ME OUT OF HERE!
OH, THE WORLD OUTSIDE IS A SCARY PLACE
IT'S A BIG FAT GRAVE FOR THE HUMAN RACE
THERE'S NO HOPE YOU'LL SURVIVE
WHEN THE PLAGUE RATS ARRIVE
IT'S A MAD, BAD WORLD OUTSIDE!
AAAHHH!
SKREEE! SKREEE! SKREEEE!
THE WORLD WILL CHEAT YOU IF IT CAN
THE WORLD WILL BEAT YOU, THAT'S ITS PLAN
THE WORLD WILL EAT YOU AND YOUR GRAN
IT'S A CRUDE, RUDE WORLD OUTSIDE!
CHOOM! THRA-KOOM!
THERE ARE ZOMBIE ARMIES THAT WANT YOUR FLESH
THEY'RE ON BRIGHTON BEACH AND IN BANGLADESH
THEY WERE BORN IN THE WAR
RISING UP FROM THE GORE
IN A COLD, OLD WORLD OUTSIDE!
RRAARRR!
N-NO! GET OFF ME!
RRRGGGH!
THE WORLD WILL BASH YOU IN THE FACE
THE WORLD WILL THRASH YOU WITH A MACE
THE WORLD WILL SLASH YOUR NEW SUITCASE
IT'S A STARK, DARK WORLD OUTSIDE!
STOP IT! STOP IT!!!


ALL THE FORESTS BURNED IN THE ACID RAIN
AND THE SEAS TURNED BLACK
AND WENT DOWN THE DRAIN
THERE ARE POISONOUS CLOUDS
THAT WOVE SO MANY SHROUDS
IT'S A RANK, DANK WORLD OUTSIDE!
AAGGHHH!
THE WORLD WILL BREAK YOU, IT'S SO TRUE
THE WORLD WILL MAKE YOU VERY BLUE
THE WORLD WILL BAKE YOUR PET GNU...
P-PLEASE STOP!
IT'S A RED, DEAD WORLD OUTSIDE!
NOOOOOO!!!

NEXT: ***THE HIDDEN HEART!***

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THIS ISSUE EPISODE 735 - UTOPIA

THE KILLER INSIDE ME

It's the year one hundred trillion! It's time for the Doctor to meet an old friend... and an old enemy!

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

Michael and Will have travelled to the end of the known universe. Or, to put it another way: Salford. Chris has invited them up north with the promise of a trip to Utopia. Michael, who clearly knows about these things, thinks that sounds like some kind of dodgy nightclub, and is rather worried about what Chris might have in mind when it comes to a "boys' night out."

Emma, you see, is on holiday. But time and **DWM** deadlines wait for no-one. As Michael and Will settle on Chris' sofa, he's busy connecting a lap top – balanced precariously on a dining room chair – to his big telly. After a bit of fiddling, his computer screen appears on the TV, displaying a DVD menu screen and tiny, in the corner, there's Emma on a video-link live from the Alps!

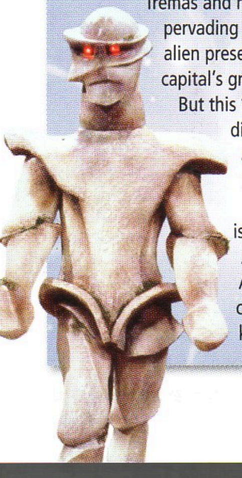
"We're at the end of the universe," laughs Will, not willing to let the joke drop, "and you're blogging!"

"Not really blogging," says Michael.

"Isn't it?" says Will innocently.

LIKE THAT? WATCH THIS!

The Master reborn? Take a look at 1981's *The Keeper of Traken*...



EMMA SAYS: The Fourth Doctor and Adric are brought to the peaceful planet of Traken, where they work with Tremas and his daughter Nyssa to quell the pervading evil of the Melkur – a malign alien presence calcifying in one of the capital's groves.

But this 'Melkur' is not all it seems! It's a disguise for the Master's TARDIS – another corporeal prison (of sorts) in which he played the long game. The resurrection of the Master is an exciting landmark moment. And like Derek Jacobi, Anthony Ainley delivers subtle and calculated performances as both a kindly old man and the Master.

"Hello guys!" says Emma. "Shall we get cracking?"

The TARDIS materialises in Cardiff. The Doctor and Martha are there for a pit stop, drawing 'fuel' from the inter-dimensional rift that runs through the city. It's the Doctor's first visit since his regeneration... and the first since the Welsh capital became the home of a spin-off TV series...

"Oh God," says Michael. "I hope the Doctor isn't going to join *Torchwood*."

"First time he goes back since his makeover," says Emma, "and he bumps into an ex!"

Yes, it's erstwhile companion Captain Jack, who's heard the TARDIS and come running from his own show on BBC Three.

But the Doctor isn't keen to hang around...

"Bit rude," says Will. "Leaving without even saying hello..."

"Perhaps the Doctor's been watching *Torchwood*," deadpans Michael.

True to form, however, Jack isn't going to take no for an answer and he clings onto the outside of the TARDIS as it departs...

"I love that shot of Jack hanging on to the TARDIS!" says Michael. "It reminds of a frame from an old **DWM** comic strip*."

"Jack's got a big arm-span, hasn't he?" says Chris admiringly.

Just as well really, he's hanging on for dear life as the TARDIS barrels through the space-time vortex on its way to the end of the universe. Our first glimpse of this far-flung dystopian future, reveals some very nasty-looking characters.

"See," says Will, poking Chris in the ribs, "Salford!"

Chris shoots him a dark look that says he'll hear no more on the subject.

"More like Camden on a Friday night," pipes up Emma from the TV. "The piercings... the tattoos... the big hair..."

"Scary alien types in a quarry?" says Michael suddenly feeling right at home. "Ha – it's about time!"

The fierce-looking tribe, which we'll discover later are known as the Futurekind, are on a 'human hunt'.

"Yep," nods Emma. "Definitely a Friday night in Camden."

In a nearby underground base, a Professor Yana (Derek Jacobi) and his assistant Chantho (Chipo Chung), monitor this activity...

"Sir Derek!" cheers Chris.

"Such a great performance already," says Michael. "I can really believe in him and his little insect chum."

"There's an ITV sitcom right there," says Will.

"Chantho's rather spectacular," says Emma. "I love the way her little mandibles move as she talks! Shame about the speech impediment." Rather oddly, this curious blue creature has to start every sentence with 'Chan' and finish it with 'Tho'.

The professor breaks for coffee. Chantho says she's happy drinking her own internal milk.

"Things look pretty bleak," decides Emma.

Back on the surface the TARDIS has landed. Jack is getting acquainted with Martha, and reacquainted with the Doctor.

"Jack's 'Doctor' is slightly quizzical," says Chris, "and quite right too as he's never met this one..."

"What exactly does the Doctor have against Jack?" wonders Will, as the Doctor gives him something of a frosty reception.

"He's definitely been watching *Torchwood*," decides Michael. "And if they're both going to mope about Rose I'm out of here."

"Aw..." says Chris wistfully.

"Poor Martha," says Will, "still being undermined by Rose."

Happily, Martha seems to have hit it off with Jack – they have something in common after all: both of them have trouble in getting the Doctor to notice them.

"There's that goodbye kiss between Jack and the Doctor in *The Parting of the Ways*," remembers Michael.

"I hope Martha doesn't get over the Doctor the way Jack did – by being an omnisexual tart!"

Jack's certainly had a long time to get over the Doctor.

"He's lived through the entire twentieth century," notes Emma.

"I wonder if he first got involved with Torchwood back when Queen Victoria set it up? He'd have charmed the bloomers off her."

"She definitely wouldn't have been amused," says Will.

The Doctor and Jack's catch-up is cut short, however, as they run into

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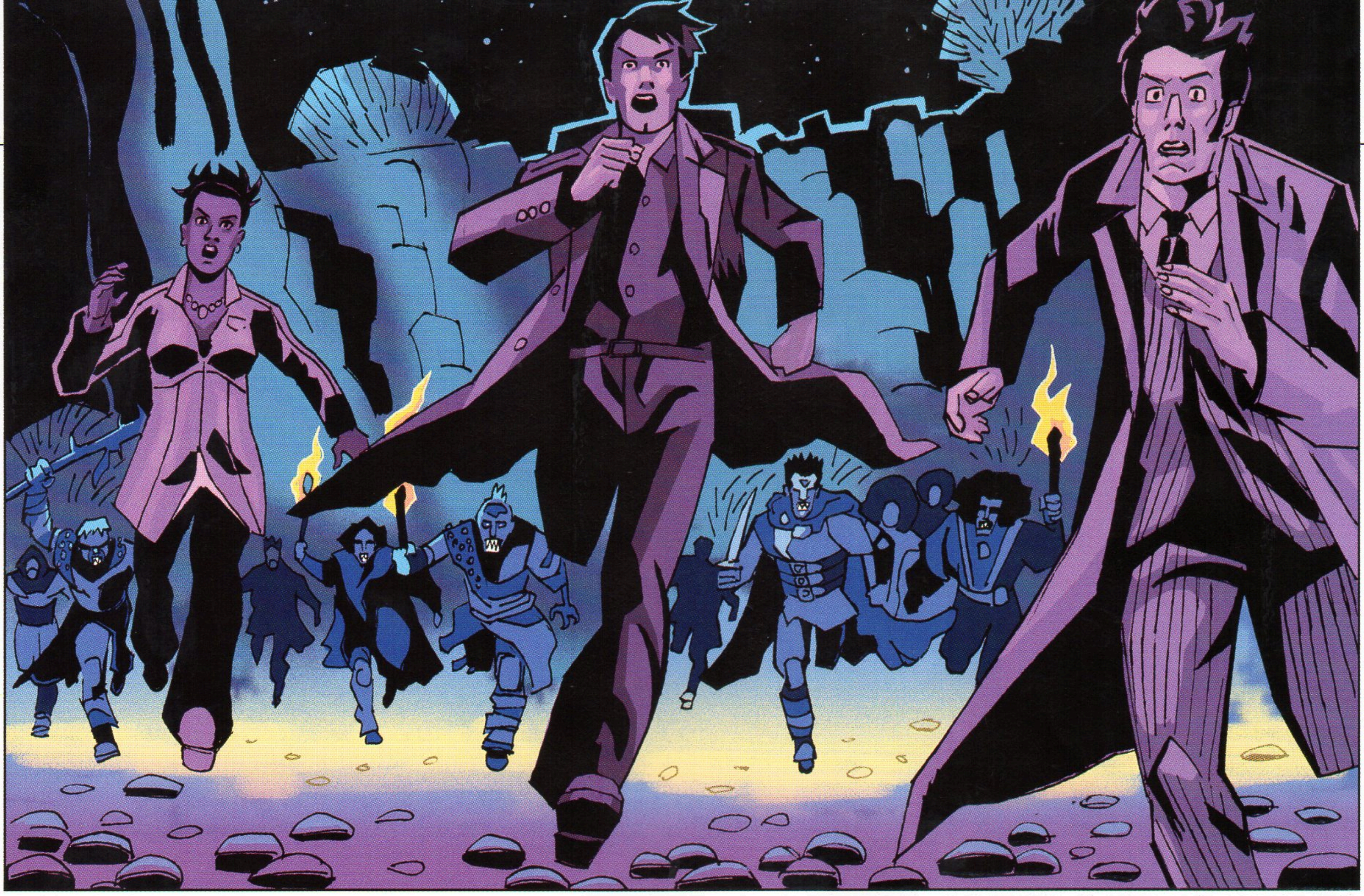
* SEE *THE STOCKBRIDGE HORROR* PART 2, DWM #71



"I love this chase – some proper full-on running! None of your slow corridor jogging!" – WILL

a man called Padra Toc Shafe Cane, who is being pursued by the Futurekind.

"It's PC Klein," says Will knowledgeably, "off of *The Bill*."

Padra says they should head for the silo, where they'll be safe. They head off with the Futurekind hot on their heels.

"I love the action music in this chase," says Will. "And proper full-on running – none of your slow corridor jogging."

They make it to the silo. The guard on the gate tells the Futurekind to "go back where you came from."

Michael sighs. "End of the universe. Humanity is still a bunch of racists."

A guard promises that they'll retrieve the TARDIS on their next patrol, and Padra tries to find his family among a bunch of scruffy looking refugees. Regarding the assembled survivors, the Doctor revisits his little homily about mankind being 'indomitable'. They don't look very indomitable.

"I like the stuff about humans having evolved beyond physical bodies," says Emma, "and then having evolved back."

"I'm not even going to ask how humans could evolve into downloads," says Will. "I'd probably be 69p on iTunes."

"As much as that?" says Chris.

Michael, meanwhile, is not keen on the cute kid who is helping organise the humans. "Competition winners," he sniffs uncharitably. "CBBC! This is your fault, Chris!"

"I've got nothing to do with *Blue Peter*!" protests Chris.

"Come on," says Emma. "He's sweet."

"Just goes to show," says Will, "even the end of the universe has a Glasgow."

"Blame CBeebies presenter Alex Winters," says Chris. "He's there as a supporting artist... somewhere." He peers at the screen. Emma pokes her tongue out at him.

But it's not just Chris' friend that's hidden in the humming throng of humanity. A Futurekind has somehow found her way in.

"Creepy fourth-wall-breaking feral creature!" squeals Emma, as the Futurekind fixes the audience with a dribbly grimace.

"Oh, she's not very good," says Chris. "She doesn't seem comfortable playing a monster, and it shows."

"She's vaguely comical, I think..." thinks Michael.

By now, word has reached Professor Yana that there's a doctor on the base, and he meets with the travellers in the hope that they'll be able to help him with the rocket that is going to blast the last of humanity off to 'Utopia' – whatever that may be.

"Yana is such an endearing character," says Chris. "Trying to find a solution to the problems of his people. Keeping them full of hope."

"David Tennant's on sparkling form," says Will.

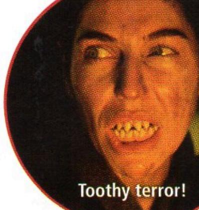
"But in danger of being out-twinkled by Jacobi," says Michael.

"Everyone's great in this lab scene," decides Will, "the dialogue is wonderful."

There's a brief exchange centring on the Doctor's extra hand, lost in a sword fight in *The Christmas Invasion*, which Jack has found and pickled in a jar. He used it to detect when the Doctor was nearby.

"I don't want to know what Jack's been doing with that hand," gasps Michael.

Martha finds this all bewildering, and she's not the only one...



Toothy terror!

"Chantho is flipping adorable," says Chris, "It's sad that she's in love with Yana, but he's never noticed. Something Martha can relate to – they're the unsung heroes here."

Emma's not sure she agrees. "Chantho's speech pattern appears to have been included for a bit of light relief," she says, "but it's getting tedious."

"Chan-I like it, though... Tho," says Michael.

"I love how she giggles when she 'swears'," says Will. "Her chat with Martha reminds me of Rose and her short-lived blue friend on Platform One."

Meanwhile, the Doctor and the Professor seem to be getting on famously.

Michael is impressed. "There's a great sense of the history in all this," he says, "as Yana and the Doctor chat with each other... The Condensate Wilderness, the Dark Matter Reefs..."

Yana has developed a launch system for his rocket out of "string and staples" and once the TARDIS is brought to the lab, the Doctor gets it working. The only snag is that the 'undercover Futurekind' has sabotaged some wiring, which means 'fixing the couplings' prior to launch is going to be a deadly business...

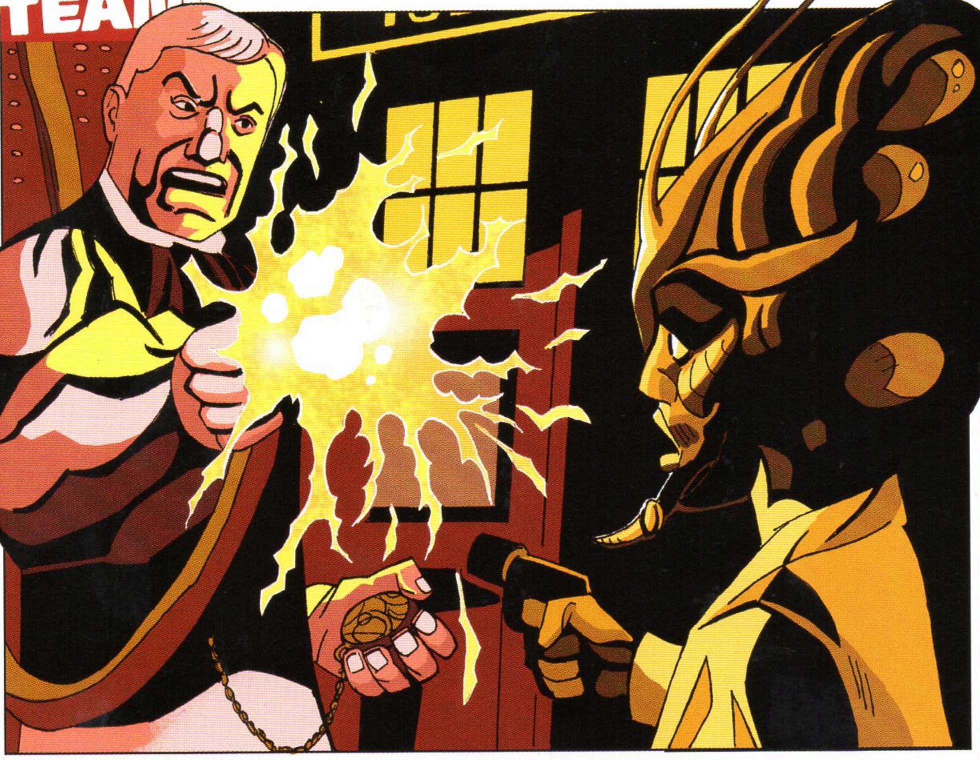
"I love the way they play with Jack's immortality," says Michael, "making a plot device into a joke..."

Will isn't entirely satisfied: "Captain Jack can come back to life when he dies, but that shouldn't really stop his body being destroyed by radiation the moment he steps into the room, should it?"

Emma is happy to overlook that, however. "As Michael says, it's mainly so that Jack and the Doctor can have a bit of a heart to heart through the door."

It turns out that the Ninth Doctor abandoned Jack because his resurrection and consequent immortality was a mistake – he's a fixed point in time, and a general affront to the natural way of things.

"Despite any niggles I may have," says Will, "it's a brilliant scene... especially the reactions of those ►



"Everything's come together – beautifully done! Jacobi's change into the Master is sublime." – EMMA

AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL:
It's magical to indulge in the sheer nostalgia of seeing the TARDIS on a distant planet again. The quarry is perfect – unearthly and extremely unwelcoming.

NICOLA JOHNSON, VIA EMAIL:
Utopia is an episode where all the brilliance of Russell T Davies' era comes together in 45 minutes – adventure, humour, the relationship between the Doctor and his companions, exciting music from Murray Gold, excellent visuals and a big cast of extras.

KEVIN WATTS, VIA EMAIL:
Never before and not since has an episode of *Doctor Who* had me so on the edge of my seat. I was holding my breath almost screaming for Derek Jacobi to whisper, "I am the Master." Best moment ever!

Masterful!

JENNY PEARSON, VIA EMAIL:
There could be no better way to reintroduce how evil the Master is than to have him killing Chantho. Chilling.

GARETH THOMAS, VIA EMAIL:
Having *Utopia* as the first episode of a three-part story was a great way of showing the Master the respect his legendary status deserved for his long-awaited return.

In issue 466, The Time Team will be moving onto *The Sound of Drums*, and then in 467 it will be season finale *Last of the Time Lords*, and the mini-adventure *Time Crash*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

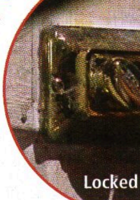
listening in. Martha's reaction to the stuff about Rose, Yana's reaction to the Time War and regeneration..."

Yana, who has had moments of distraction throughout the episode, is particularly interested in all the talk of time travel and TARDISes. All his life he's suffered from a headache, that's thumped away relentlessly... it's almost time for the big reveal.

"FOB WATCH!" cries Michael.

The Professor has a fob watch – an exact match with the watch used by the Doctor to hide his Time Lord consciousness in *Human Nature*, a few episodes back. Professor Yana is a Time Lord... resolving the Face of Boe's cryptic message in *Gridlock* earlier that season – "You are not alone" – Y.A.N.A.

"The Doctor knows, doesn't he?" says Chris, "He knows precisely who is inside that watch. The build-up here is spine-chilling. It's terrifying, but exciting all the same."



Locked out!

"This may genuinely be the most thrilling sequence ever in all of *Doctor Who*!" says Will.

"THE MASTER!" shrieks Michael. "I CAN HEAR THE MASTER!"

Beneath the swelling music, faint echoes of the Master's previous incarnations can be heard...

"Anthony Ainley's laugh!" says Will, "Roger Delgado's voice! Fantastic!"

"Everything's come together," says Emma. "Beautifully done... Jacobi's change into the Master is sublime."

"How different does he look?" says Will, as Jacobi adapts his performance. "Those eyes!"

"Oh, the nerve and balls of it all," says Michael. "All of this is just brilliant!"

"'I... am... *The Master*...'" repeats Chris. "That just gives me the biggest shivers."

A success then. In the midst of all the excitement, the rocket has blazed off towards the stars, and a hopeful future. Back in the lab, however, things aren't looking so bright... The Master has locked the Doctor, Martha and Jack out, and lowered the defences, letting the Futurekind in...

"No!" cries Michael, as Chantho tries to stop him and is electrocuted for her trouble.

"The Master claims he wants an excuse for killing her," says Will. "Like he cares. Jacobi is properly scary."

Looking at the Professor's instruments, the Master shakes his head. "'Utopia',' he says scornfully.

"Eeek!" says Emma. "That doesn't bode well..."

But whatever the Master's planning, he has perhaps been a little over-confident. Chantho isn't dead, and with her last breath, she shoots the Master. Before the Doctor, Jack and Martha can break through into the lab, he staggers into the TARDIS and locks the door behind him.

"Ha!" laughs Michael, "The snib on the reverse of the police box lock actually works!"

"Snib is a great word," says Will.

"It's a shame," says Michael, as the Master staggers across to the console, mortally wounded. "I'd love more Jacobi Master."

Jacobi's Master seems equally put out. Killed by a girl. How inappropriate!

"Utterly evil, and sexist too," says Will.

"Yes!" tuts Emma. "They should bring the Master back as a girl."

Not this time, however. He throws his head back, and with a roar of energy becomes John Simm.

"Oh okay," says Emma, relenting. "That's a pretty perfect Master to Tennant's Doctor! I bloody love him. *Life on Mars* is brilliant."

"You may also remember him from early 90s sitcom *Men of the World*," suggests Will obscurely.

Martha seems to recognise the Master's new voice.

"Perhaps she used to watch 90s sitcom *Men of the World*," says Will. Or perhaps we'll discover why next time...

"A HELL of a cliffhanger!" breathes Michael as the Master makes his escape leaving the Doctor and friends behind.

"Trapped," says Will, "without a TARDIS, at the end of the universe, with ravenous savages clawing at the door!"

"I have great expectations for the inevitable showdown," says Emma, "if the Doctor ever manages to escape this... predicament."

"It started a bit like an episode of *Blake's 7*," says Will. "Then, when the Professor first stares at the TARDIS and the drum beats kick in, I could feel the hairs on the back of my neck standing on end... It was non-stop from then on... I'm exhausted."

"I loved it," says Michael. "It started off completely wrong-footing you. There was no way you'd ever have thought the Master was coming back, yet the whole series has clearly been heading this way. Brilliant. Brilliant."

With nothing more to add to that, Emma says goodbye to Chris and cheekily wishes Michael and Will good luck in their own bid to escape back to civilisation. They all wave goodbye, and she severs the link and heads off to enjoy her holiday.

"Who's up for a big night out?" asks Chris. "I know a place... it's like the sky is made of diamonds..." **DWM**

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	ONE OR MORE REGULARS INCARCERATED....
1,625	235	277

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WHO'S ROUND

At the beginning of 2013 *Who*-fan-funnyman Toby Hadoke needed a distraction – and so began his quest to interview *Doctor Who* celebrities about every single story...

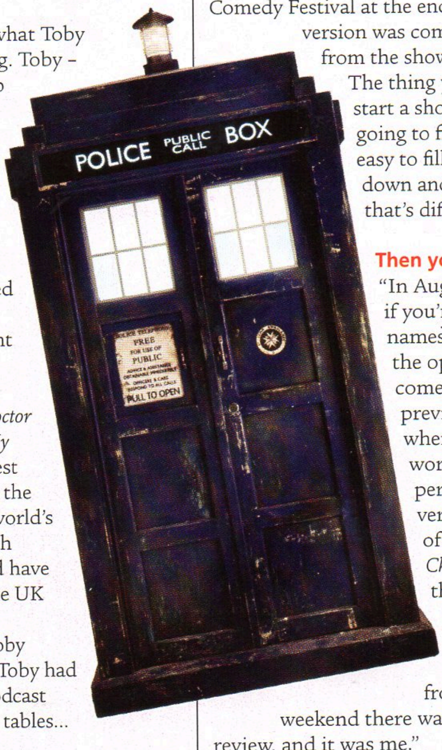
INTERVIEW BY **ANDREW SMITH**

So what are *you* doing for this, *Doctor Who*'s 50th anniversary year?

I'll tell you what Toby Hadoke's doing. Toby – actor, stand-up comedian, writer, and **Doctor Who Magazine** columnist – has set himself a challenge. He's aiming to interview someone involved in each of the stories broadcast over the last 50 years, with the interviews being released as podcasts by Big Finish.

Not just that, but for one night only, on 17 November, he'll be performing a double bill of his one-man shows *Moths Ate My Doctor Who Scarf* and *My Stepson Stole My Sonic Screwdriver,* in London's West End. Both shows became hits at the Edinburgh Fringe Festival, the world's largest arts festival that runs each August in Scotland's capital, and have been performed to acclaim in the UK and abroad.

DWM asked me to speak to Toby about both of these endeavours. Toby had interviewed me early on in his podcast series. So I was about to turn the tables...



Hi, Toby. You and I first met after a performance of *Moths Ate My Doctor Who Scarf* in January 2011. I love the show, an autobiographical comedy of your life and *Doctor Who*'s place in it. How did it come about?

"I have a friend called Mark Attwood, a former actor and comedian and now a bit of an entrepreneur. In August 2006 he said 'You should write a book.' And I said, 'Well, I've got a good title', because a few years earlier moths had eaten my *Doctor Who* scarf. I'd been emptying some boxes at the house and found this box that my *Doctor Who* scarf was in, a scarf that I'd knitted as a kid and it was 13 foot long. I had to throw it out. I remember thinking what an example that was of dashed childhood dreams, of childhood innocence destroyed by entropy and real life."

So that gave you the title?

"When I told Mark the title, he said, 'Do that as an Edinburgh show.' He kept badgering me until I wrote it, and I performed it at the Manchester Comedy Festival at the end of October 2005. This version was completely unrecognisable from the show that you see today. The thing you think when you start a show is, how am I ever going to fill an hour? Actually it's easy to fill an hour. It's cutting it down and getting the right hour that's difficult."

Then you took it to Edinburgh?

"In August 2006. In Edinburgh, if you're not one of the big names, or if you're new, you get the option to have reviewers come to your first preview. The previews are the raw shows, where they're still being worked on, and I'd never performed the show in this version. But I said okay. One of the reviewers was from *Chortle*, the comedy website that everybody goes to for Edinburgh reviews. They gave me four stars (out of five). On *Chortle*'s front page for that opening weekend there was only one four-star review, and it was me."

And it went on to become a hit!

"It was a success. Then we toured it to small venues. Then we got a radio series and a CD, and then my agent rang and said they wanted the show back in Edinburgh. We sold out at the weekends, in a much bigger venue. And on the penultimate night, this bloke came up and said 'I'm a producer, have you thought of touring it?' We'd done a small-scale tour. He said, 'Yeah. But I take shows to the West End.' This was James Seabright. Then suddenly these dates started coming through, including a two-week stint in the West End."

Amazing!

"Then when I went to the West End, to the Arts Theatre Leicester Square, I remember it was a Wednesday. I got the train to London to do my first ever DVD commentary, for *The Rescue*/*The Romans*; I gave my West End début performance of my own one-man show; then I found out that the radio version had been nominated for a Sony Award. DVD commentary, West End début, Sony Award nomination. All in one day. That was quite a Wednesday."

Why do you think it was such a success?

"Because it doesn't just work for *Doctor Who* fans. Parents would come up and say, 'I don't know anything about *Doctor Who* but my dad left and I identify with that'; or 'I was sent to a school where I felt in a minority'. Because I didn't include any jokes that you had to know *Doctor Who* to get, that meant a lot of people who came thinking they wouldn't enjoy the show absolutely did."

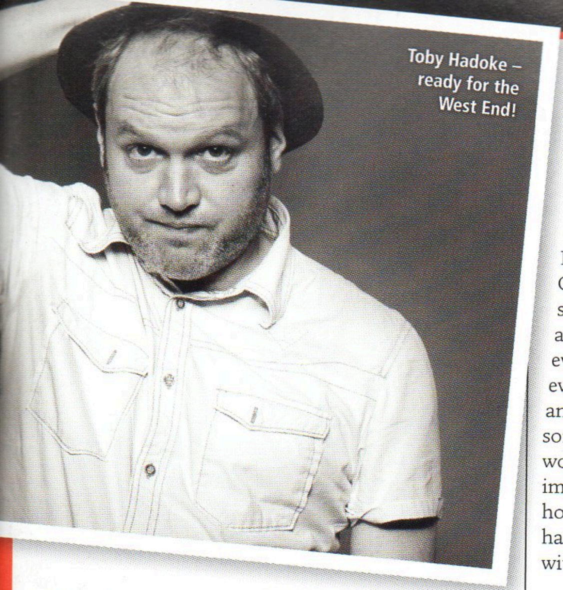
You followed *Moths* with another show, *Now I Know My BBC,* which wasn't connected with *Doctor Who*. Then there was a sequel to *Moths*, called *My Stepson Stole My Sonic Screwdriver*.

"*NIKMBBC* got a reaction that most people coming out of Edinburgh would be very satisfied with, but it didn't have the same level of success as *Moths*. Soon after, I was in James Seabright's office and said, 'Shall I do another *Doctor Who* show?' and he said yes. So it was, right, go to Edinburgh. Pick up where the last thing left off. And again I wrote the truth."

***Moths* and *Stepson* both contain some very personal details. Did you hesitate about including some of that material?**

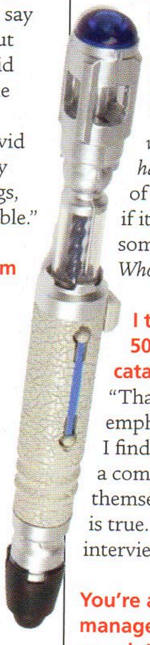
"I don't mind being honest so far as you justify the honesty. When I was writing this thing I had psoriasis, and I had it worse than I'd ever had it. It became a massive part of my life. I also felt I had to explain why I was no longer with the kids I was with at the end of *Moths*. These things happen in your life experience."

Both shows feature voice-overs from TV Doctors.



Toby Hadoke – ready for the West End!

"*Moths* has a voiceover from David Tennant. That was because I did a charity night for his mum's charity, the hospice she worked at and died in. I then got a phone call one morning from him. He'd tracked me down, and said 'I just want to say thanks.' What a thing to do. We talked for about 15 minutes, he was lovely. Anyway, when we did *Moths* in the West End, James Seabright had the idea of a pre-recorded off-stage voice, with a duologue between the Doctor and me, and David was happy to do it. And so yes, that Wednesday in the West End, as well as all those other things, David Tennant's voice was in the show. Incredible."



And *Stepson* opens with an introduction from Tom Baker!

"Louise Jameson suggested – I wouldn't have had the brass – 'Why don't you get Tom to introduce it? He likes you.' I'd done some Big Finish audios with Tom. So I wrote a thing and it was given to him at the end of an audio recording session. And he improvised it and gave me varying increasingly filthy versions of the script. And I tweaked it and chopped it about and finished up with this absolutely brilliant introduction."

Now these shows will be a double bill for the first time, on 17 November, at the Garrick Theatre, back in the West End.

"For the first and only time. And it will be the last time that I will perform *Moths*."

So it's a 'last chance to see' for *Moths Ate My Doctor Who Scarf*?

"Yes, it's a one-off for the 50th anniversary year."

But that's not the only thing you're doing for the 50th anniversary. We also have *Toby Hadoke's Who's Round*, a podcast series with Big Finish. You've set yourself a challenge to interview someone from every TV story of the last 50 years.

"Yeah. What a good idea!" [*This is followed by a laugh that sounds like a cry for help.*]

Where did this idea come from?

"I had a rotten time at Christmas 2012. My psoriasis had been very bad, I had some medication to which I reacted very badly indeed. I was a bit lost to be honest. I was not enjoying Christmas and not enjoying anything, and then someone on Twitter said that his idea for the 50th anniversary is that Toby Hadoke should interview everyone from *Doctor Who*. I thought, 'I can't do everyone on *Doctor Who*, but why don't I try to get an anecdote from every story?' And it would give me something to concentrate on while the rest of my world was topsy turvy. Big Finish agreed immediately, and has been so helpful in hosting every episode. It definitely wouldn't have got anything like the attention it has without their generous support."

And how many have you done so far?

"I've just done interview 112. But some podcasts feature multiple interviews, so that 112 will end up being probably mid-90s to 100 podcasts."

How can DWM readers help you complete this challenge?

"If readers go to the website *www.tobyhadoke.com/doctor-who/toby-hadokes-whos-round*, they'll find a list of the stories that I still need to cover. Even if it's already been covered, if you're related to somebody that has an involvement with *Doctor Who* and hasn't been interviewed, drop me a line."

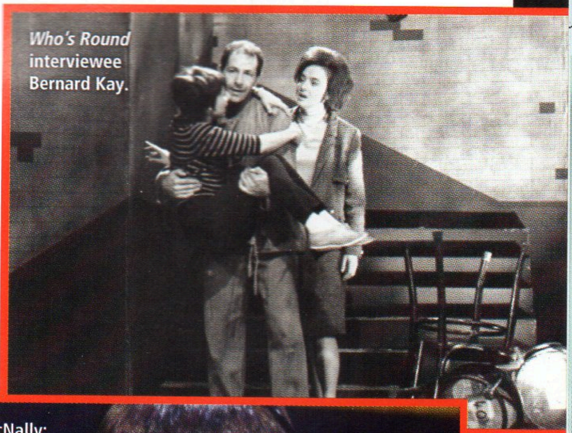
I think this is one of the highlights of the 50th anniversary year. It's an impressive catalogue of stories.

"That's very kind of you to say. I have to emphasise, because I don't think I have, that I find it terrifying. People think because you're a comedian you're someone that's very full of themselves and very confident. And the opposite is true. The other thing is, I'm not a professional interviewer. I'm a nervous bloke with a phone."

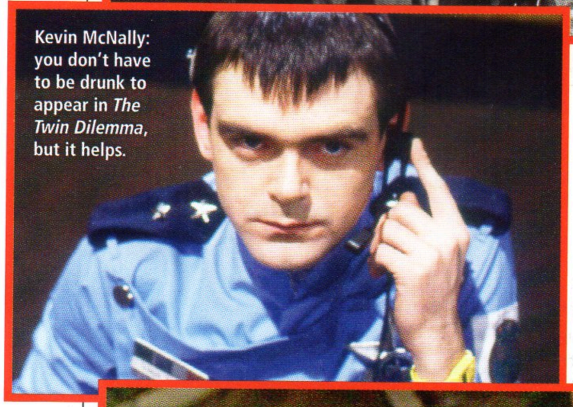
You're a nervous bloke with a phone who's also managed to coax some cracking stories out of people! And not just stories about *Doctor Who*, but about what it was like to make television back in those days, and more...

"That's down to Kevin McNally. He was one of the first people who agreed. I couldn't just talk to him about *The Twin Dilemma*, and so it became a career interview. He told me how he got his role in the *Pirates of the Caribbean* movies without remembering going up for the audition. It was his birthday, he'd drunk a bottle of vodka and didn't remember anything about it. So I thought, 'This is good. We start with *Doctor Who*, and I'll see how much people are prepared to talk.' And we've got some really good stuff."

"Tom Baker improvised on the introduction I wrote for my show, giving me increasingly filthy versions of the script."



Who's Round interviewee Bernard Kay.



Kevin McNally: you don't have to be drunk to appear in *The Twin Dilemma*, but it helps.

Comedian Bob Mills threatens Peter Davison in *Snakedance*.

The Kevin McNally podcast is a highlight for me. What are the highlights for you?

"I think the Kevin McNally one is a good jumping-on point. The Bernard Kay one was good. Bernard's no stranger to interviews about *Doctor Who*, but I knew there was much more to him than that, and I felt I got a very personal insight into him, where he was very candid. And then the Bob Mills one is great."

And you bagged someone who hated almost every moment of their time on *Doctor Who*.

"Christine Rawlins! [*Costume designer for Jon Pertwee's first season – Ed*] She was lovely. Her email said, 'Dear Mr Hadoke, I got the message about your *Doctor Who* podcast. In my entire career at the BBC I can easily say it was my least happy experience. However, if you want to talk to me, you can.' I thought, 'Brilliant!' I didn't say it had to be an anecdote saying *Doctor Who* is great! She was great fun."

You ask those you interview to nominate a charity that listeners can donate to if they've enjoyed the free podcast. Which charity would you nominate?

"The Psoriasis Association. [*See the website www.psoriasis-association.org.uk – Ed*]"

If you think you can help Toby with his podcast challenge, he can be contacted via his website or on Twitter, @TobyHadoke. **DWM**

THE FACT OF FICTION

THE SEA DEVILS

Deep below the ocean, creatures far older than man have awoken to take their rightful place as the rulers of Earth – and to eliminate the humans...

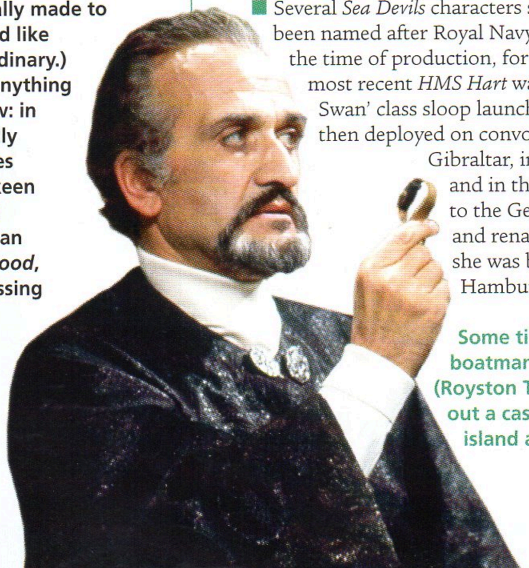
FEATURE BY **ALAN BARNES**

One afternoon in the early 1970s, when you could leave your front door open and kids played out in the street, I'd left my front door open and was out in the street playing war (probably) when our next-door neighbour said to me, "Have you seen? They've put *Doctor Who* on. So why don't you just go in, switch on your television set and do something less irritating instead?" (Or words to that effect.) So I did, and saw a white-haired man in a cloak being chased up and down stairs by a turtle in a vest with a gun, inside that weird sea fort you could see from the shingle beach not far from my Granny's in Southsea.

It was Monday 27 May 1974, and they'd chucked on an abridged version of *The Sea Devils* when strikers caused a scheduled cricket match to be dropped. It was the day my life changed; the day I stopped being a happy, normal child who played war in the street and became a maladjusted introvert who read Target books indoors and under covers instead. Books like *Doctor Who and the Sea-Devils*, in which Malcolm Hulke taught me that real evil isn't a turtle in a string vest, it's war-playing boys like the MP Walker who, remarkably, won't share his sweets with Jo Grant: "They are specially made to suit my taste. I don't think you'd like them..."' (Page 127, it's extraordinary.)

The Sea Devils doesn't hold anything like the same power for me now: in fact, I suspect that what it's really all about is former Coastal Forces navigating officer Letts, B and keen weekend yachtsman Briant, ME enabling former Ordinary Seaman Pertwee P/JX178358 (ex-*HMS Hood*, ex-Naval Intelligence) to go messing about in boats. Mr Toad with the entire Royal Navy at his disposal, toot toot!

Well, why not? Being outside, playing war – that was what most boys did, in the early 1970s.



EPISODE ONE

FIRST BROADCAST: 26 FEBRUARY 1972

Aboard the *SS Pevensey Castle*, a panicked Radio Operator (Neil Seiler) transmits a mayday to shore... where Ldg. Telegraphist Bowman (Alec Wallis) and Captain [John] Hart (Edwin Richfield) are listening. A reptilian hand seizes the Operator's mic...

■ The *SS Pevensey Castle* is named after a now-ruined medieval fortress in East Sussex, built close to the site of the Norman landings in 1066 – so it's fitting that it should now be a target for ancient and 'alien' invaders attacking the English coast!

■ As with (for example) his later adaptation of *Invasion of the Dinosaurs* (1974), author Malcolm Hulke opened his Target Books retelling *Doctor Who and the Sea-Devils* [sic] (1974) by recounting the final moments of a character doomed to die – in this case, Second Officer Mason, who sees one of the *Pevensey Castle*'s lifeboats set alight, and its turfed-out occupants being pulled down into the water – something his panicked shipmate 'The Scouse' puts down to '"Killer sharks!"' Mason then rushes to the radio room, seizing the microphone from the radio op (here named 'Sparks') before meeting his end at the hand of a Sea Devil.

■ Several *Sea Devils* characters seem to have been named after Royal Navy vessels. At the time of production, for example, the most recent *HMS Hart* was a 'Black Swan' class sloop launched in 1943, then deployed on convoy defences at Gibraltar, in the Channel and in the Far East. Sold to the Germans in 1958 and renamed 'Scheer', she was broken up in Hamburg in 1971.

The Doctor and Jo decide to visit the Master.

Some time later, boatman Robbins (Royston Tickner) points out a castle on the island ahead to his passengers: "That's the Master's permanent residence," Dr Who (Jon Pertwee) tells Jo Grant (Katy Manning).

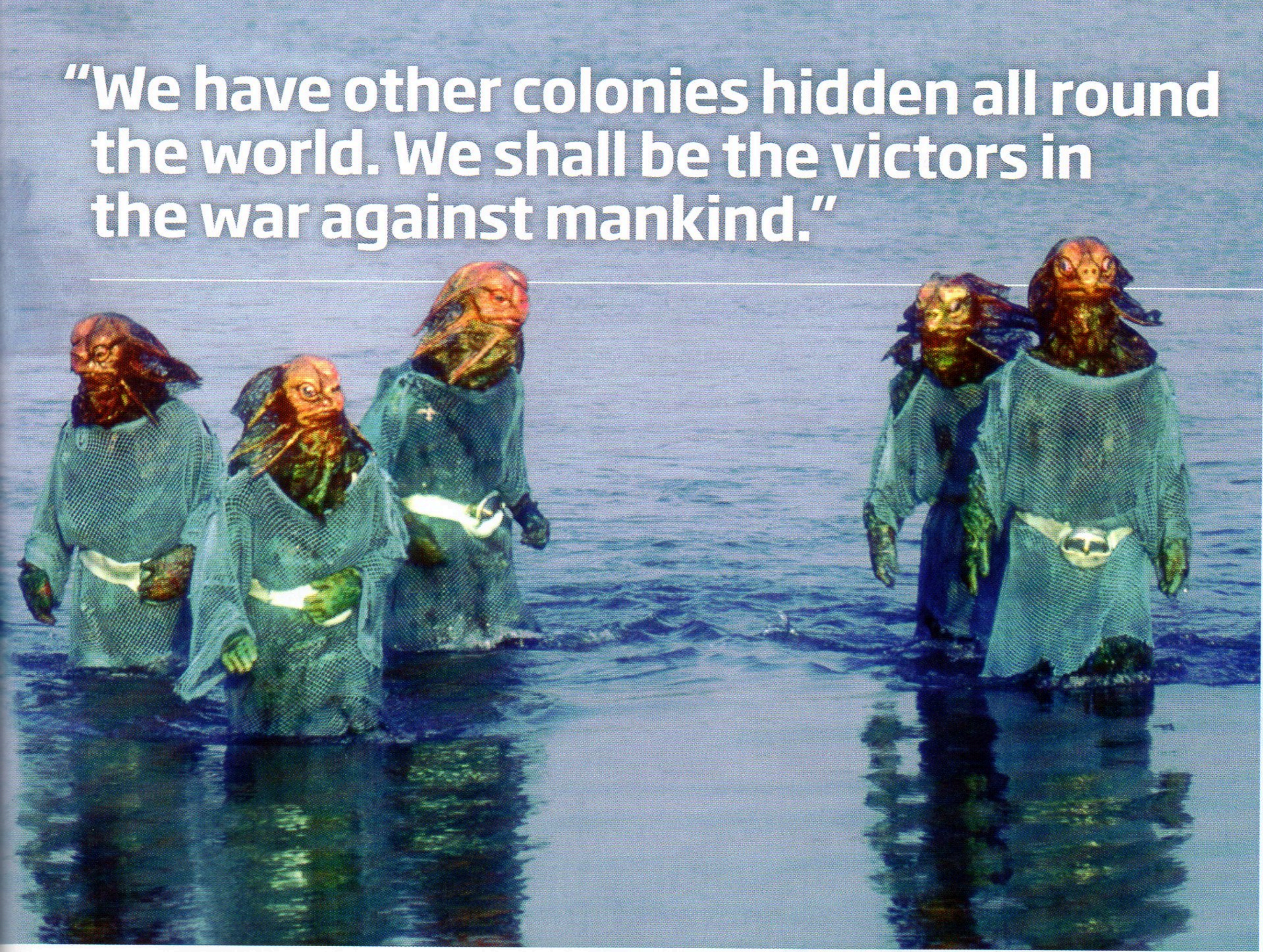
■ Jon Pertwee's Doctor was supposed to waterski his way into the story in a sequence planned for filming at Bembridge Sailing Club on Thursday 28 October 1971, but abandoned after bad weather. With the camera pointing out from the stern of a speedboat, the idea was to open on a close shot of the speedboat's wake, before panning up to show the Doctor skiing behind. On the beach, Jo would have been seen telling the impatient Robbins that the Doctor had said he'd meet her here... when his call from off alerted the pair of them to his whereabouts. The Doctor would then have let go of the speedboat's tow-rope, and skiied up onto the beach to tell Jo it was time they were off. A double wouldn't have been necessary, since Pertwee was a keen waterskiier on his own account!

■ But the quayside and harbour shots had to be prioritised for story reasons, so these were all that the film crew captured at the Sailing Club on the Thursday, with Robbins sailing the motor launch *Vera Lynn*.

■ Although Royston Tickner (1922-97) had earlier played Steinberger P Green in *The Daleks' Master Plan: The Feast of Steven* (1965), director Michael E Briant had used him in a *Z Cars* two-parter, *All Coppers Are Nanas* (1970), and would go on to re-employ him many times over – in episodes of *Secret Army* (1978) and *Kessler* (1981), for example.

■ In Hulke's novelisation, the Doctor and Jo pause on their way to the Master's château prison to read a moss-covered inscription on an old water wall – a doggerel poem warning 'you who tread this land' to 'beware the justice hand' of 'Little boats like men' who 'come by stealth at night'. A milestone points out a track leading out to sea, indicating that

"We have other colonies hidden all round the world. We shall be the victors in the war against mankind."



before the land subsided, it led to a place called 'Belial Village'. '"Belial is a name for the Devil, don't you see?"' says the Doctor – thinking this an appropriate place for the Master to live out the rest of his days, but missing the obvious implication that 'sea devils' have been seen by human eyes along this shoreline before...

Soon after, prison governor Colonel [George] Trenchard (Clive Morton) is informed by Castle Guard Barclay (Terry Walsh) that the visitors from UNIT have arrived.

■ The prison exteriors were filmed at Norris Castle, a Gothic revivalist folly built in 1799 by James Wyatt (1746-1813) for the MP Lord Henry Seymour (1746-1830). Situated on Newbarn Road, East Cowes, the Isle of Wight, this privately-owned venue played host to the *Doctor Who* team on Friday 29 October.

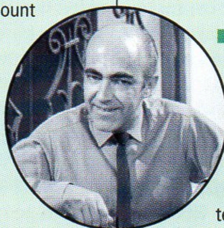
■ True, Clive Morton had played a Prison Governor on screen previously, in the Ealing comedy *Kind Hearts and Coronets* (1949) – but the fact that he'd featured as photographer Herbert Ponting in *Scott of the Antarctic* (1948), alongside the young Barry Letts as Apsley Cherry-Garrard, may have been of no less significance to his casting...!

When the Doctor and Jo are shown into the Governor's Office, Trenchard says he was wondering if they might have "sunk without trace," like the ships that have been vanishing recently.

■ When the Doctor and Jo arrive, Trenchard says, irritably, "You're late, you know?"; to which Jo replies, "Yes, we were held up." That's because the Doctor was *supposed* to have been messing around ►

ESSENTIAL INFO

■ Having called on the Army to help repel the Cybermen in *The Invasion* (1968), then the RAF to mount a missile snatch in *The Mind of Evil* (1971), it was clear that the *Doctor Who* production team would seek to press-gang the Navy into anti-alien service soon enough. In fact, the idea might have been knocking around for quite some time: in his autobiography *Who and Me* (2009), Barry Letts recalled how, on 20 October 1969, the very day he began work as the series' producer, assistant script editor Trevor Ray was busy 'finding out whether in principle it would be possible to shoot a serial in co-operation with the Royal Navy...'



■ Late in March 1971, Malcolm Hulke was commissioned to write a six-part storyline entitled *The Sea Silurians* – not only a sequel to his earlier *Doctor Who and the Silurians* (1970), which had introduced the species sometimes known as *homo reptilia*, but also a follow-on from *The Dæmons* (1971), in which the evil Master was finally captured by UNIT... and *also* a Navy lark.

■ In June, while Hulke was busy on his scripts (soon to be retitled *The Sea Devils*), producer Barry Letts was able to present the Navy with a shopping list of the team's requirements. Top of that list was a ship able to launch a diving bell; and on 20 September, Letts, director Michael [E] Briant, script editor Terrance Dicks and designer Tony Snoaden were among the *Doctor Who* complement given permission to board *HMS Reclaim*, docked at Portsmouth.

■ Granted formal assent by the Ministry of Defence one week later, Briant was free to begin scheduling seven days' location filming around the *Reclaim*'s availability: on the mainland around Portsmouth between Thursday 21 and Tuesday 26 October; then on the Isle of Wight to Friday 29 October. Divvied up into three blocks of two episodes, Television Centre recordings followed on: One and Two over 15-16 November; Three and Four over 29-30 November; then Five and Six over 13-14 December.

■ Ultimately ranking 50th in **DWM**'s *Mighty 200* poll of 2009, *The Sea Devils* aired between February and April 1972, as the third adventure in *Doctor Who*'s ninth season – but only its final three episodes survived the notorious mid-to-late 1970s purgings of the BBC Film and Videotape Library. One, Two and Three were eventually returned to BBC Enterprises from Canada – albeit in the inferior, US standard 525-line NTSC format, as opposed to UK standard 625-line PAL.

DANGER
MINEFIEL

The Sea Devils go for a stroll along the beach.

The Doctor's on the run from something nasty on the rig.

on waterskis, of course – but no-one thought it necessary to rework the studio dialogue accordingly!

To prove to the Doctor that his guards are immune to the Master's mesmerism, Trenchard sends a guard to the prisoner's cell; they watch via CCTV as the Master (Roger Delgado) tries and fails to put Castle Guard Wilson (Brian Justice) under his influence. Trenchard then leads the Doctor and Jo to the Master… who tells them that imprisonment has caused him to reconsider his life.

■ "You can consider yourself lucky," the Doctor tells the Master. "Quite a few people were in favour of having you executed..." The Master had, of course, been captured by UNIT at the end of *The Dæmons* (1971) – but only ended up in this fortress prison following a public trial, or so Hulke's novelisation has it. We're told, in fact, that although the majority of the Great British public had wanted to see the Master dangle, the Doctor had made a personal plea to the Court, asking for the Master's life to be spared: 'Jo well-remembered the Doctor's final plea to the Judges: "My Lords, I beg you to spare the prisoner's life, for by so doing you will acknowledge that there is always the possibility of redemption... If we do not believe that anyone, even the worst criminal, can be saved from wickedness, then in what can we ever believe?"' The Judges duly sentence the Master to 'life-long imprisonment' – but even that fails to satisfy the Doctor, who writes 'a long letter to the Prime Minister' begging for the hugely long-lived Master to be given 'very considerate treatment' – *ie*, a cushy private prison on a lovely private island, bought at the vast expense of irate taxpayers like Robbins the boatman.

■ An alternative account of the in-camera (*ie*, secret) trial of anarchist terrorist 'Victor Magister', not to mention his temporary recruitment as UNIT's scientific adviser (while the Doctor is AWOL on Peladon), is given in David A McIntee's novel *The Face of the Enemy* (BBC Books, 1998); as per the comic strip *The Man in the Ion Mask* (**DWM** Winter Special 1991), the Master is held for a time at Aylesbury Grange Detention Centre.

'The Doctor was supposed to waterski his way into the story, but filming was abandoned due to bad weather.'

Nonetheless, when the Doctor asks the Master to reveal the location of his TARDIS, he refuses – suggesting that the Doctor will use it to escape the planet himself.

■ The current whereabouts of the Master's TARDIS is revealed in Terrance Dicks' novel *The Eight Doctors* (BBC Books, 1997); see later!

■ In Malcolm Hulke's novelisation, the Master hints that contrition has led him to find religion: '"... all I seek now is forgiveness for my sins. Goodbye, Miss Grant, and may God be with you." As they left the room, Jo noticed the Master wipe a single tear from his eye...'

Back in the Governor's office, Jo suggests that the Doctor felt sorry for the Master…

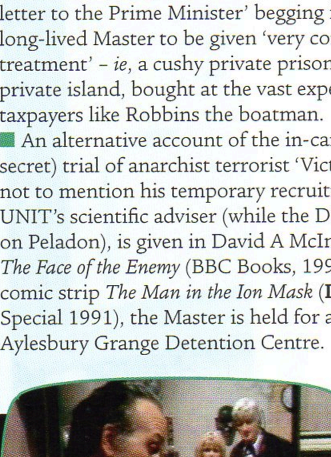
■ Over-running led to a couple of dialogue exchanges being trimmed from this scene: first, Jo wondered why they were here at all, if the Doctor didn't really expect the Master to give up his TARDIS; which the Doctor brushed off by saying he thought they'd enjoy "a trip to the seaside..."

… who was once a very good friend, the Doctor reveals.

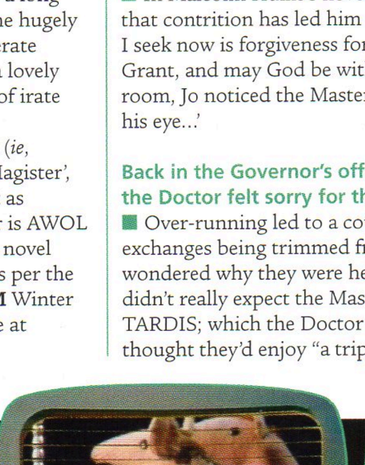
■ DVD subtitler Martin Wiggins notes that composer Malcolm Clarke's score here quotes the melody of the sentimental song *Hearts and Flowers* (1893), composed by Theodore Moses Tobani (1855-1933) – and familiar from its use in (for example) *Looney Tunes* cartoons, to denote 'mock tragedy'!

■ The second cut to this scene came when Jo urged the Doctor, "Won't they ever let him go?" – to which the Doctor replied, rhetorically: "After all he's done?"

Trenchard stamps the visitors' UNIT passes out… then calls in on the Master, who suspects that the purpose of the Doctor's visit was to investigate the three vanished ships. Back at the Quay, while Jo buys postcards, Robbins tells the Doctor that the disappearances are being hushed up by "them over at the naval base" – a secret research establishment elsewhere on the island

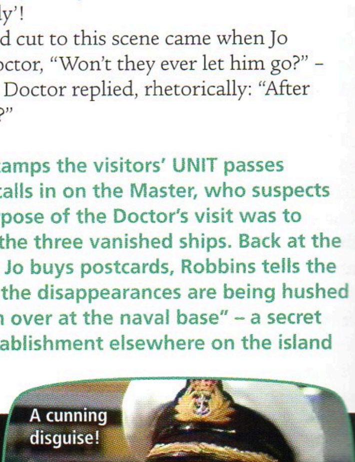


The Doctor and Jo visit an apparently repentant Master.



Clangers!

A Sea Devil plays hide-and-seek.



A cunning disguise!

– and claims that a lifeboat with a suspiciously charred underside is held there. The Doctor pays Robbins to turn a blind eye while he pilots his motorboat away.

At the base, named *HMS Seaspite*, 3rd Officer Jane Blythe (June Murphy) is taking dictation from Hart when the Captain spots the Doctor coming into shore.

■ Named according to Royal Navy tradition, as if it were a ship, or 'stone frigate', *HMS Seaspite* was in fact the Fraser Gunnery Range – part of *HMS St George*, at Eastney, near Southsea, Hants, where the *Doctor Who* team was granted three days' access (21-22, then 25 October). Closed down in the 1980s, *HMS St George* is now derelict.

■ In the Target book, the base is renamed *HMS Foxglove*.

■ *HMS Vernon*, to which Hart says he's sending the charred lifeboat, really did stand in Portsmouth, just a couple of miles to the west of *HMS St George*; Vernon has since been shut down, too, but some of its features were incorporated into the Gunwharf Quay development.

■ June Murphy had played Maggie Harris in *Fury from the Deep* (1968) – on which Michael E Briant had worked as a production assistant.

■ *HMS Blyth* [sic] was a 'Bangor' class minesweeper launched in 1940 and deployed in the North Sea, the English Channel before being sold for demolition in 1952.

The Doctor begins to examine the burn marks on the upturned lifeboat, but he's soon arrested…

■ … by actual naval ratings, then serving at the Fraser range!

At the Quay, Jo pays Robbins £10 to borrow his motorbike, and sets off for the base.

■ Like the Castle Guards driving 'futuristic' Citroens with their doors removed, Jo giving Robbins a £10 note would appear to be another indication that *The Sea Devils*, like most of the UNIT serials up to and including *Battlefield* (1989), is supposed to occur a few years into the future. Certainly, £10 would have been considered a *very* hefty bribe for 1972 – the equivalent of something like £120 today, according to the Retail Price Index.

The Master's television viewing is interrupted when Trenchard brings the Admiralty chart he requested.

■ The extraterrestrial lifeforms whose exploits interest the Master so are Clangers, burrow-dwelling inhabitants of a small blue planet who communicate in whistles. To claim, as Trenchard does, that these are "Only puppets… for children" – and furthermore, that the Master is watching an extract from a Smallfilms-produced television series named *Clangers*; specifically, the episode *The Rock Collector*, first broadcast 25 April 1971 – would be as heretical as stating that the Tooth Fairy doesn't exist. So, for the sake of preserving children's innocence, *The Fact of Fiction* won't.

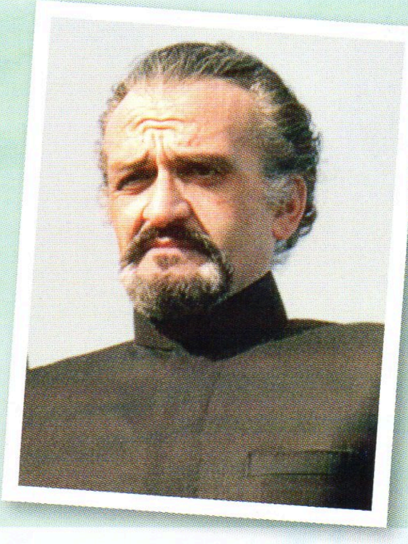
The Master plots the sites of the three sinkings, making a triangle. In the centre lies a sea fort… which is no longer abandoned, according to Trenchard; soon, it'll be a sonar testing station.

■ The map suggests that both prison and base are situated on 'Fortress Island'.

In the Crew Room of the deserted fort, maintenance workers Hickman (Hugh Futcher) and Clark (Declan Mulholland) are playing cards… unaware that something reptilian is making its way in.

SCHOOLBOY CHUMS

The Master was "once a very good friend," the Doctor tells Jo in Episode One: "In fact, you might almost say we were at school together…" On screen, the two Time Lords' shared childhoods will be mentioned on just a few further occasions: in *The Time Monster* (1972), the Doctor implies that at school, he and the Master would make "time flow analogue" devices "to spoil each other's time experiments"; in *The Sound of Drums* (2007), the Doctor will describe the Master as "A friend, at first," another child of Gallifrey taken from his family at the age of eight and forced to enter the Time Lords' Academy; and in *The End of Time* (2009-10), the Master will ask the Doctor if he remembers the pastures of red grass on his father's estate, "stretching far across the slopes of Mount Perdition"; and how they used to "run across those fields all day, calling up at the sky…" But plenty of spin-offs have alluded to their boyhood friendship, too – including Gary Russell's novel *Divided Loyalties* (BBC Books, 1999), which details their shared membership of an Academy clique known as the Deca; and Joseph Lidster's audio drama *Master* (Big Finish Productions, 2003).



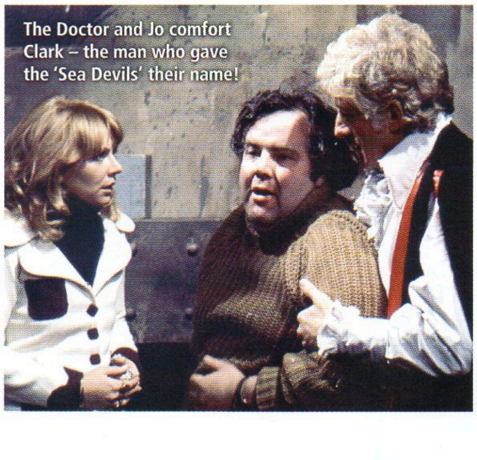
■ Sixteen years after recording *The Sea Devils*, Hugh Futcher (1937-) would make the final five actors shortlisted as possible replacements for Colin Baker's Sixth Doctor (although in the event, he never actually auditioned).

■ In the Target telling, Hickman's buddy is christened 'Alan Clark'.

The Doctor informs Hart that the burn marks on the lifeboat were made by a concentrated beam of heat from underneath – a deliberate attempt to kill survivors.

In the Fort, Hickman goes off to investigate what he believes to be the sound of someone moving about above.

■ "Nothing but trouble since we started repairing the foundations…" says Hickman. Malcolm Hulke had intended for drilling at an oil rig to have woken up the Sea Devils; at the time of production, the discovery of several huge oilfields in the wildly inhospitable North Sea (including Forties in 1970, and Brent in 1971) was huge national news. The rigs themselves didn't yet exist, of course (Forties didn't start flowing until 1975) – and even if they had, transporting a film crew 110 miles (say) off the coast of Scotland would have been wildly impractical. The production team gave some consideration to filming at the rig-like Red Sands Sea Fort in the Thames Estuary, which had featured in *Fury from the Deep* – but the Naval facilities they required were in Portsmouth, too far distant. It was noted, however, that four hugely remarkable structures were situated close by, in the waters of the Solent – the four 'Palmerston Forts' (or 'Follies'), built in the 1860s and 70s as defences against an invasion of England by the perfidious French… and so Hulke's story was rewritten accordingly.



The Doctor and Jo comfort Clark – the man who gave the 'Sea Devils' their name!

■ The author retained the oil rig setting in his novelisation, inventing 'English Channel oil' to fit – although he didn't appear to consider the possibility that such a discovery might well have triggered a revival of Anglo-French hostilities! Interestingly, Target's *Sea-Devils* wrongly predicted that North Sea oil wouldn't begin gushing until 1977 – a date at least two years in the past, claims boatman Robbins. In fact, the UK's first North Sea oil pipeline would eventually be opened in November 1975… just two months after *Doctor Who* finally got to present a monstrous threat to North Sea oil production, in *Terror of the Zygons* (1975).

Clark hears Hickman scream… and finds his co-worker lying dead.

Meanwhile, Jo has arrived at the base, bringing the Doctor's credentials. Hart refuses to help transport the Doctor to the fort… and so, soon after, the Doctor pilots Robbins' boat to the fort himself. He and Jo climb up and in…

■ In this sequence, filmed out at No Man's Land fort on Thursday 26 October, stuntman Terry Walsh (as usual) doubled Pertwee's Doctor, climbing up the fort's slippery ladder; not entirely convincingly, his HAVOC colleague Stuart Fell doubled Jo.

… but a reptilian hand reaches over the side of the boat. Soon, smoke begins to issue from the boat. Hearing its petrol tank explode, the Doctor and Jo realise they're stranded – and rush off in search of a radio, not realising that a reptilian humanoid is standing in the shadows nearby. Jo spots Hickman's corpse – but then a menacing silhouette staggers towards them…

EPISODE TWO

FIRST BROADCAST: 4 MARCH 1972

It's Clark, babbling about the "sea devil" that killed Hickman.

■ Stage directions required the Doctor to relieve Clark of the monkey wrench by grabbing his wrist and applying a 'Venusian judo lock'.

Back in the Crew Room, Clark says the monster took the radio away, but says there's a transistor radio in the crew quarters…

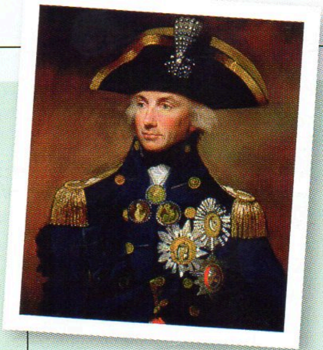
■ "What do you want to do?" asks Jo. "Listen to *Night Ride*?" – after the 12:00 midnight to 2:00 AM show that went out on both BBC Radios 1 and 2. Although DJ John Peel briefly turned the Wednesday show into a hippy-ish 'happening', by the time of ►

ENGLAND EXPECTS EVERY TIME LORD...

In Episode One, the Doctor tells the recalcitrant Captain Hart, "If Horatio Nelson had been in charge of this operation, I hardly think that he would have waited for official instructions." Certainly, England's greatest naval hero the 1st Viscount Nelson (1758-1805) wasn't averse to carrying on regardless: he helped win a famous victory against the Spanish at the Battle of Cape St Vincent (1797), for example, in part by defying an order handed down by his commander-in-chief, 'breaking the line' to engage three enemy warships. A "pretty impulsive" fellow indeed; and the Doctor should know – since, notoriously, he tells Hart: "Horatio Nelson was a personal friend of mine..."

However, if *The Dr. Who Annual 1968* is to be believed, the Doctor first made Nelson's acquaintance at the Battle of Trafalgar, shortly before the great sailor met his final fate. In the story *H.M.S. TARDIS*, the Second Doctor, Ben and Polly land aboard his flagship *HMS Victory* – where sailor Ben persuades Nelson to fly the famous ensign reading 'England expects every man to do his duty', before the Doctor (bizarrely) urges Ben to change history, by shooting Nelson's assassin...

Similarly, the BBC Books novels *The Scarlet Empress* (by Paul Magrs, 1998) and *Eye of Heaven* (by Jim Mortimore, 1998) repeat the claim that the Doctor was involved at Trafalgar; and the comic strip *Fire and Brimstone* (**DWM**s 251-255, 1997) makes the ridiculous assertion that the Doctor's own sextant was used to calculate the position of the enemy fleet. More convincingly, Terrance Dicks' BBC Books novel *World Game* (2005) has the Second Doctor prevent a bomb set by a time-meddling conspiracy from going off at the Colonial Office in London on 12 September 1805... and thereby saving not only Nelson, but Napoleon's other *bête noire*, the Duke of Wellington, on the occasion of their only meeting. An alternative account of the (Third) Doctor's first encounter with Nelson is related in Joff Brown's *Danse Macabre*, a story in the anthology *Short Trips: The History of Christmas* (Big Finish, 2005) – where he runs into not only Horatio but also his mistress, Emma Hamilton, at a masked ball infiltrated by aliens.



◀ *The Sea Devils'* production it had reverted to a more middle-of-the-road proposition, its regular hosts including Robin Boyle, Jon Curle, John Dunn, Ray Moore and Bruce Wyndham.

Preparing to sedate Clark, the Doctor explains to Jo how he might turn such a receiver into a transmitter. Heading off to find it, however, he runs into the reptilian 'Devil', which fires its weapon at him.

■ Turtles provided sculptor John Friedlander with the inspiration for the Sea Devils' heads – which were worn like hats, the artistes inside (in this case, Pat Gorman) peering out through slits in the Devils' necks. Their bodies were overalls, with 'blood vessels' painstakingly picked out in latex – but when they first arrived on location, director Michael E Briant's reluctance to shoot 'naked' monsters prompted costume designer Maggie Fletcher to buy 500 yards of fishing net, preserving the reptiles' modesty with hastily improvised tabards.

■ Since the majority of the Sea Devil battle scenes were to be shot on film, video-effected weapons wouldn't have been practical – hence the decision to give the creatures disc-like guns that fired a (single) flash charge.

Barricading himself back in the Crew Room, the Doctor electrifies the metal door... and shocks the creature. Hurt, it rushes off and jumps through a window, into the sea.

■ There then followed a significant Master/Trenchard scene, recorded but cut for time. Here, Trenchard poured water on the idea that the Master might be able to get hold of sonar equipment, since he could never obtain official authorisation. In that case, countered the Master, they must steal it from the naval base – causing Trenchard to scoff, "Oh yes. Jolly good. Nip over the barbed wire, dodge the guards, rifle the stores – eh?" With Trenchard unwilling to commit a crime, the Master reminded him that "The enemy have sunk three ships" – itself a criminal act. To the hapless Governor's insistence that "The government will cope," he urged: "And how many more lives will be lost while they're 'coping'? ... Isn't it your duty to save those lives, defeat the enemies of your country?" He concluded by telling Trenchard that they'd be entering the base through the front gate...

■ Hulke reinstated a version of this dialogue in his novelisation. Significantly, given the author's notoriously Leftish leanings, he also indicated exactly who the deluded Trenchard believed the mysterious 'enemy' to be: 'As a keen follower of international political news, he knew that since World War Two the Soviet Union had been steadily building up the biggest navy the world had ever seen, and that this consisted largely of submarines...'

Next morning, Blythe tells Hart that the Doctor and Jo have been reported lost on their way to the fort – and the fort can't be raised via radio.

■ Why would the "civilian police" have reported the Doctor's "disappearance" to the Navy at Seaspite – since naval personnel alone could have witnessed their heading out to sea, from the shoreline adjoining this 'top secret' base? We can presume that Robbins would have been surprised not to get his boat (and bike) back by sunset, but it's only first thing the very next morning...! Presumably, the thinness of all this is why Hulke refined the plotting in his novelisation: here, the Doctor had earlier taken Robbins' boat without consent, and Jo had stolen Robbins' bicycle after he'd threatened to report the 'theft' of his boat to the police... leading PC Watkins, "the only policeman on the island," to now make his only visit to the naval base in 15 years, 'investigating what, by the values of the island and its tiny population, was Big Time Crime – someone had stolen Thomas Robbins' boat.'

The Master works out where the Sea Devils' base might be...

Hart calls Air Sea Rescue; soon, a helicopter takes off.

■ Here a Sea King is seen, in footage extracted from a Naval training film...

Meanwhile, the Doctor works on his transmitter, and accidentally tunes in to a radio broadcast.

■ The inane burble of Jo's "favourite DJ" was supplied "just for you" by director Michael E Briant. The tune he spins was *Backing Track*, the voxless B-side to *Johnny Reggae*, a ska-meets-Mockney mash up which, quite unaccountably, was a No 3 hit in November 1971. Credited to 'The Piglets', it was 'conceived, created, produced and directed' by irredeemable pop impresario Jonathan King.

He explains to Jo how he'd earlier encountered a similar reptilian species, emerging from several million years' hibernation in Derbyshire...

■ ... all of which refers back to *Doctor Who and the Silurians* (1970), of course. The Doctor's dialogue about how the Silurians' given name was "a complete misnomer" was written in response to complaints such as young Laurence Hanser of Chipstead's, read out on the Monday 9 February 1970 edition of *Junior Points of View*: 'The Silurian period was when the only air-breathing animals were scorpions and spiders...' Indeed, the Silurian geological period (usually dated to circa 443-419 million years ago) doesn't fit with the existence of reptilia, which only emerged in the Carboniferous, roughly 310 mya. So "The chap who discovered them," and who "must have got the period wrong," was as much Hulke himself as Dr Quinn! But then, insists the Doctor, "properly speaking, they should have been called the Eocenes" – a much more recent period, lasting between 55 and 33 mya. Except the Eocene fails to square with the reptiles' ownership of a pet tyrannosaur, either – which went extinct much earlier, circa 65 mya...!

... and speculates that the rebuilding of the fort must have woken up an underwater colony after many millions of years' hibernation: "They still think of Earth as their planet, Jo, and they want it back."

■ This isn't necessarily the first time humans and Sea Devils have bumped heads: in the comic strip *Devil of the Deep* (**DWM** 61), a Sea Devil rescues a seventeenth-century castaway from a pack of pirates...

The Doctor activates his transmitter – only to discover that a rescue helicopter is above the fort already.

■ The helicopter Hart sent in search of the Doctor and Jo was a Sea King... but it's a Wessex that's seen arriving!

At the castle, one of Trenchard's guards brings a naval officer's uniform from the mainland.

The Doctor and Jo are back at the base, with Hart; a message from Sickbay confirms that the now-conscious Clark is talking about Sea Devils, too. Outside, Trenchard is driven into the base...

■ ... after sweating his way through an encounter with the rather chatty Chief Petty Officer Beaver, guardian of the main gates, in the Target adaptation.

... and soon the Master, dressed in a naval commander's outfit, emerges from hiding in the back of the car.

The Doctor tells Hart that despite the sinkings, every effort should be made to make contact with the intelligent Sea Devils... but then Trenchard arrives, distracting Hart with talk of a golf tournament.

The Master, meanwhile, begins to burgle the Sonar Stores. Chief Petty Officer Smedley (Eric Mason) challenges him – but he is knocked unconscious when he proves resistant to hypnosis.

■ This is the second time that Eric Mason has fallen foul of Roger Delgado's Master – the first being as Senior Prison Officer Green in *The Mind of Evil* (1971).

At last, Trenchard leaves. Through the window, Jo catches sight of the disguised Master; and when Blythe brings news that Smedley has been found unconscious, Hart issues a full security alert. Too late; Trenchard's car is already on its way out...

In the Sonar Stores, the Doctor questions Smedley, and suggests that Trenchard's arrival was a ruse. Soon after, he and Jo return to the Castle in a borrowed Land Rover. The Doctor tells Trenchard that the Master has escaped, but Trenchard shows him a CCTV image of the prisoner in his cell. Finding the phone lines dead, the Doctor tells Jo to return to the base and instruct UNIT to replace Trenchard and his staff.

■ The Doctor orders Jo to "take the Jeep" – but they arrived in a borrowed Land Rover!

Panicked, Trenchard confers with the Master, who tells the Governor to send the Doctor to him – alone. Once Trenchard's gone, the Master covers the CCTV camera... then calls in a Guard, knocks him out and takes both his gun, and his knife.

■ The knife appeared nowhere in the script, as we'll see. But why would prison guards be issued with boot knives, anyhow?

Trenchard sends the Doctor down, as instructed – then calls the main entrance, telling the Guards to stop Jo leaving.

While he waits for more sandwiches, the Doctor tries to locate the Sea Devils' base, too.

> **'Turtles provided sculptor John Friedlander with the inspiration for the Sea Devils' heads, which were worn like hats.'**

■ As scripted, Trenchard then turned on the CCTV monitor, but found it blank – giving him good reason to bring a Guard to the Master's cell at the top of the next episode; if he didn't think the Master was up to something, he'd surely go alone.

The Master pulls a gun on the Doctor when he arrives at the cell...

■ What happened to the KOed Guard? Did the Master stuff him under his bunk, or something?

... but the Doctor uses a martial arts move to disarm him, and the pair end up duelling with swords...

■ ... swords which are hanging, for no logical reason, immediately outside the top security cell of a top security prison!

■ Here, Derek Ware doubled Roger Delgado – partly because the actor had crushed his chest in a minor car accident a fortnight or so before.

■ There's no swordfight in Hulke's novelisation, where the Doctor overcomes the gun-toting Master by grabbing the leg of a little coffee table, and hurling it overarm at his adversary. The Master then clutches the side of his face in agony, shamming a broken cheek-bone, then seems to pass out – a tactic that allows him to regain the gun.

Eventually, the Doctor succeeds in knocking the Master to the floor...

■ ... right over a table, in fact, to land on a soft rug below. Unfortunately, both table and rug move between shots: when the Master goes over, just two of the table legs stand on the rug; but when he lands, the rug has not only moved a couple of feet, all four of the table legs stand on it, too!

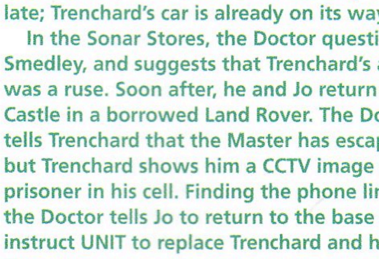
... but when he turns his back, the Master produces the hidden knife – and throws it.

EPISODE THREE

FIRST BROADCAST: 11 MARCH 1972

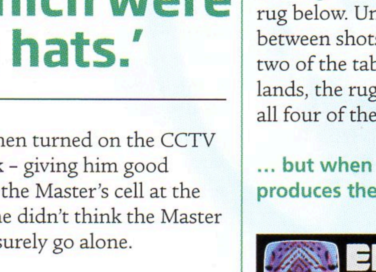
Trenchard arrives as the knife embeds itself in a door. The Master claims he was defending himself: "This man came here to kill me."

■ As scripted, the Master had the Doctor back at gunpoint in the cliffhanger – but perhaps the knife was worked in to avoid repetitive action. The Master would, therefore, have handed Trenchard the gun at this point. But why doesn't the Governor stop to wonder how the Master came by either the Guard's gun, or his knife? The Guard will surely be able to tell the truth of it when he comes round... if he comes round. If, indeed, he's ever seen again... ►

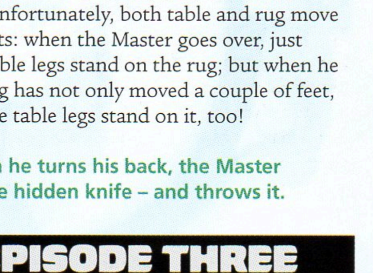


No-one comes between the Doctor and his lunch.

The Master restrains the Doctor before he can eat any more.



Naval secrets – revealed on *Doctor Who*!



Commander Ridgeway considers his options.

◄ Placing the Doctor under arrest pending an inquiry, Trenchard has a guard escort him away.
■ The clock behind the cell door gives the time as 12:07-ish – but when the Doctor entered the cell towards the end of Episode Two, it was showing 2:50, or thereabouts…!
■ Trenchard tells the Master that he "had [Jo] … stopped at the main entrance." Not yet, he hasn't – because we then cut away to the Castle entrance, where…

Castle Guard Barclay tries to prevent Jo from taking the Land Rover. She slips the guards' clutches and dashes off into the grounds.
■ All of the guards are renamed in Hulke's novelisation: here, for example, 'Mr Snellgrove' takes Barclay's place, aided by 'Mr Crawley'.

Meanwhile, the Master is soldering an electronic device in his cell. He tells Trenchard to send the Doctor to him.

At the base, Hart orders Commander Ridgeway (Donald Sumpter) to take a submarine fitted with a new experimental sonar out to investigate the area around the fort.
■ In the novelisation, the submarine is to be commanded by the young-looking 'Lieutenant Robin Ridgway, RN'.

With the Doctor handcuffed to a chair…
■ That clock's gone backwards – now it's showing 11:05-ish!

… the Master reveals that he's planning to contact the reptiles; with his help, he believes, they can rule the Earth again.
■ The Master knows about *homo reptilia* "from the Time Lord's files," he claims – and replies in the affirmative when the Doctor asks, "More stolen information?" This is a reference back to the opening scene of *Colony in Space* (1971), when three Time Lords learned that "The report on the Doomsday Weapon is missing from our files" – but here the Master implies that he physically removed rather more than the file on the Weapon alone. Not that those dozy old Time Lords seem to have noticed…

As Ridgeway's submarine prepares to dive…
■ Footage seen here derived from *No Breezes Blow* (1969), a documentary 'about the conditions of life aboard a naval submarine, covering training, navigation systems, nuclear power and the Polaris Weapons Systems', directed by Peter Ferris for Drummond Films Ltd.

… Blythe wonders why the Doctor and Jo didn't return the Land Rover before they returned to London, as Trenchard claimed. Meanwhile, Castle Guard Drew (Stanley McGeagh) arrives to take the Master to Trenchard.
■ Stanley McGeagh had featured as Allen in the third episode of the Briant-directed *Colony in Space*.

Jo looks embarrassed as the Doctor asks Trenchard if he can rustle up some nosh.

Meanwhile, Jo is looking for a way into the Castle… and soon spots the Doctor through a window. She signs to him to wait five minutes, then cause a distraction.
■ … and suddenly it's 2:07, by that wretched clock. Have three hours really passed since the Doctor was brought into the Master's cell?

Entering via an open window, Jo crosses a courtyard and into the corridors. On cue, the Doctor calls Drew into the cell… so Jo slips in, hiding behind the open door until Drew exits.

Meanwhile, Hart has arrived at the Castle, insisting that Trenchard shows him the prisoner. Trenchard obliges, displaying a CCTV image of the Master in his cell…
■ … pre-recorded, evidently, although this isn't ever made explicit.

In the submarine, Lt Commander Mitchell (David Griffin) hears a contact ping from the sonar – which goes crazy, according to Ldg. Seaman Lovell (Christopher Wray). The boat's power cuts out.
■ No water was used in the model shots of the sub, filmed over two days at the Television Centre Puppet Theatre.
■ The model sub's futuristic propeller, added on by Visual Effects designer Peter Day, proved controversial. The Monday after the footage was transmitted, a pair of Ministry of Defence officials asked to interview Letts and Briant, on suspicion of having been privy to highly secret material: the story goes that the number of blades on Day's modified propeller exactly duplicated the number of blades on a new type of propeller then being trialled by the Navy… meaning that, according to Briant, "By sheer chance we'd told the world the sonar signal of British nuclear submarines!"

With Hart departed, the Master comes out of hiding. The device he's made, he tells Trenchard, is a perfect replica of the communications device used by the "enemy agents" whom Trenchard believes to be sinking ships: "We are going to use it to lure them into a trap…"

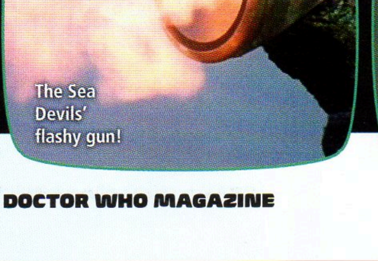
> **'Jon Pertwee bruised his ribs on the sonic screwdriver – one of the strangest industrial injuries ever reported!'**

Using the Master's tools, Jo frees the Doctor, who calls Drew back in; he and Jo contrive to knock out Drew, then exit.
■ Kneeling down as a human stumbling block for Drew, Katy Manning appears to burst the zip on her trousers – and makes a hasty attempt to cover up the fact when she stands!
■ Note also that Jo doesn't have her handbag when she exits, having set it to one side a couple of scenes ago…

The sinking submarine touches the sea bed. Ridgeway receives a panicked report: someone's coming in through the escape compartment…

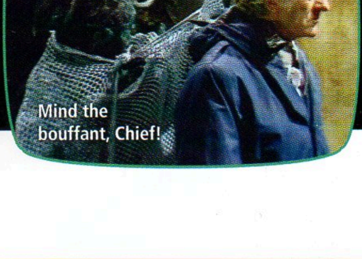
With the Doctor and Jo missing, Trenchard raises the alarm. Barclay sights them making for the beach…
■ … and now Jo's regained her handbag! (Did she go back for it in the interim?)

The Master activates his device, which begins to transmit a signal.


The Sea Devils' flashy gun!

Now a Sea Devil locates where its base is!

Trigger-happy Trenchard.


Mind the bouffant, Chief!

Finding themselves at the top of a cliff, the Doctor and Jo use a lifebelt to abseil down to the beach...

■ A scripted Doctor/Jo exchange, supposed to be said while looking over the cliff, never made it to screen: "Do you abseil?"/"I'm better with motor boats."

■ The plan had been for two Royal Marines from *HMS Eastney* to double the Doctor and Jo abseiling down to the beach from here – Red Cliff, off the coast near Sandown, Isle of Wight. In the event, the sequence was drastically simplified, and the Marines appear nowhere in the footage filmed on the morning of Wednesday 27 October.

... where they find themselves stuck between a minefield on the one side, and approaching guards on the other.

■ The episode's closing sequence was filmed at Whitecliff Bay, further along the coast towards Bembridge, later that same day.

The Master and Trenchard are on the clifftop with the so-called communications device... which calls a lone Sea Devil out of the water, lumbering towards the Doctor and Jo.

EPISODE FOUR

FIRST BROADCAST: 18 MARCH 1972

The creature shoots at the guards, who return fire.

■ As scripted, it was the Guards who fired first; Hulke's intention, clearly, was for the Sea Devil to be defending itself.

The Doctor drops onto the barbed wire surrounding the minefield, so Jo can cross over...

■ ... and in doing so, Jon Pertwee bruised his ribs on the sonic screwdriver prop inside his breast pocket – surely one of the strangest industrial injuries ever reported!

... then begins using his sonic screwdriver as a mine detector. With all the guards dead, the Sea Devil turns its attention towards the Doctor and Jo – but the Doctor uses his screwdriver to detonate a series of mines at its feet, sending the creature scurrying back towards the sea.

■ A lucky escape that, in Hulke's novelisation, causes the Doctor's companion to think the almost unthinkable: 'Jo wanted to kiss the Doctor but restrained herself.' Proof that companion-Doctor crushes are nothing new!

UNDER PRESSURE

If we're to believe the evidence of the 1992 **DWM** *Yearbook* comic strip *Under Pressure* (written by Dan Abnett; illustrated by Vincent Danks and Cam Smith), the Third Doctor soon attempted to make amends for his destruction of the colony seen in *The Sea Devils*...

After an incident involving *homo reptilia* at oil rig ZXT 413, some 90 miles off Lowestoft, the Doctor ends up (with Jo) aboard a support ship, the *Jutland*... advising the commander of the submarine *HMS Tempest*, whose mission is to make peaceful contact with this new group. By unlucky chance, however, the Fourth Doctor materialises aboard the *Tempest*, just as Sea Devils attack its engine room – and the Fourth has to help resolve the situation without letting his earlier incarnation cotton on to the fact that he's there!

At *HMS Seaspite*, Bowman reports no contact with the sub for an hour. Inside the sub, CPO Summers (Colin Bell) has donned an escape suit in order to surface and radio Hart – but then a Sea Devil melts its way in.

■ On *The Sea Devils* DVD, Michael E Briant says he was "saddened" when the Navy wouldn't let him have a nuclear submarine: "I only needed one for a couple of days' filming, but they felt they had better priorities for it..."

The Master and Trenchard have returned to the Castle, where the Time Lord explains that the Sea Devils intend to conquer the Earth...

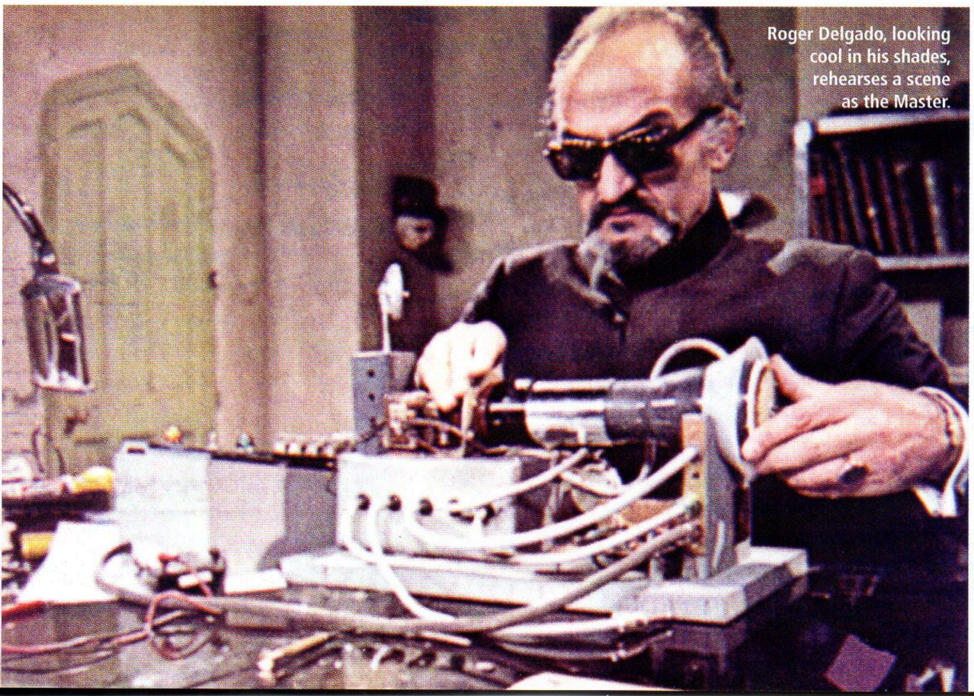
In the sub, the Sea Devil indicates to Ridgeway the course it wants the sub to take.

■ The script called for several Sea Devils to have taken possession of this compartment, not just "Green Gilbert" alone.

Safely back at base, the Doctor brings Hart up to speed with events at the Castle...

■ ... with a glass of Scotch in his hand! The script, however, required the Doctor to be even more relaxed – 'with his feet up and shoes off, wiggling his toes'!

... and admonishes the Captain for sending the sub: "They were bound to presume it was hostile." Just then, Bowman reports a contact: the sub is moving again, headed for the beach by the Castle. There, the Master has reactivated his signalling device... which is answered.


Roger Delgado, looking cool in his shades, rehearses a scene as the Master.

Night has fallen. Twelve Sea Devils rise out of the sea below...

■ The Sea Devils' emergence *en masse* was a one-take wonder, filmed in failing light at Whitecliff Bay – and pity the six drowning stuntmen involved: "We would be holding our breath underwater," recalled Stuart Fell, "but when we came up, we still wouldn't be able to breathe, because the water would be trapped within the latex masks!"

Disobeying the Master, Trenchard tries to alert his Minister over the phone – "This is a matter of national urgency" – but the Sea Devils have already entered the Castle. Most of the guards have been killed by the time that Trenchard, armed with his service revolver, runs into Drew outside the Master's cell. Sending Drew to his office to communicate with Whitehall, Trenchard opens fire on the Sea Devils...

■ Trenchard's death is made properly tragic in the Target retelling, in which the Governor braces himself to meet his death as bravely as his great-grandfather Wilfred – the last man left alive in a besieged Army barracks at the time of the Indian Mutiny. But when Trenchard tries to pull the trigger of his revolver to take down the Sea Devil outside his office... nothing happens, and the Sea Devil shoots him. Explains Hulke: 'In his last moment of life [Trenchard] realised that he had forgotten to turn the safety catch of his revolver.'

... but his sacrifice proves futile, and the Sea Devils enter the Master's cell. Seeing them, the Master smiles...

■ It's now 9:00, according to the clock on the wall – but is that PM or AM? We know that something's very wrong with that clock – but it doesn't really matter, because...

The sub refuses to answer Bowman's signal. Hart calls up an armed party...

■ ... here, Hart tells us "It'll be light soon." Just before Bowman detected the sub on its way to the Castle, however, Blythe had told him that, "They've had to abandon the search... They'll start again at first light" – implying (quite reasonably) that the search was abandoned due to nightfall. But doesn't that mean that the Doctor, Jo, Hart *et al* have let the entire night slip by, watching the sub make its way to the Castle?

... which arrives at the Castle at early light, along with Hart, the Doctor and Jo. They soon find Trenchard's corpse; the Master exploited his patriotism, explains the Doctor.

■ In his novelisation, Hulke adds a twist of pathos to this scene: 'The Doctor looked at the revolver clutched in Trenchard's hand, and noticed that the safety catch was still in position.' Unseen, he turns ►

◄ the catch – 'so that no one would ever know about Trenchard's last fatal mistake.'

Back at the base, Bowman detects the sub moving towards the fort at a rate of 30 knots. The Doctor asks Hart if he can lay on a diving vessel, to inspect the sea bed at the base of the fort – and soon Hart, the Doctor and Jo are brought aboard *HMS Reclaim*, which was standing by on the search.

■ As is tradition, a boatswain's call pipes senior officer Hart – or visiting dignitary the Doctor! – aboard *HMS Reclaim*. The ship, a deep sea diving tender ever since its launch in 1948, features as itself throughout these scenes, filmed on Tuesday 26 October at Portsmouth Harbour, close to *HMS Vernon*, home of the Royal Navy Diving School. 217 feet long and displacing 1,360 tons, the *Reclaim* (as her name implied) was used for salvage and recovery missions, as well as diving training: in 1970, for example, she'd helped recover an experimental Mk 44 torpedo from the bottom of Loch Fyne. The *Reclaim*'s long service finally came to an end in 1982, when she was sent to be scrapped in Belgium.

The Doctor insists on going down alone… and soon climbs up into a diving bell, which is lowered into the sea.

Hart remains in contact with the Doctor as the chamber touches the sea bed – whereupon a Sea Devil peers into its porthole.

The Doctor's signal breaks up, and Hart orders the diving bell to be winched up. With the bell back on deck, the Captain inspects it, then indicates to Jo to see for herself: it's empty.

EPISODE FIVE

FIRST BROADCAST: 25 MARCH 1972

A weird submersible is lowered into the reptiles' base. Inside: the Doctor.

Gluttonous MP Walker (Martin Boddey), a Parliamentary Private Secretary, arrives at the naval base, telling Blythe to summon Hart: "The Minister's put me in full charge."

■ *HMS Walker* was a W-class Destroyer that briefly saw service in WWI following its launch late in 1917, before being deployed on U-boat searches in the Atlantic and in support of the Normandy landings during WWII. She was broken up in 1946.

The Chief Sea Devil (Peter Forbes-Robertson) tells the Doctor many thousands of his people remain in hibernation – not just in this base, but in colonies hidden all around the world: "We shall be the victors in the war against mankind."

■ Michael E Briant had previously employed Peter Forbes-Robertson (1927-95) as a Time Lord in *Colony in Space*… but he'd also played a Guard in the final episode of *The Power of the Daleks* (1966), on which Briant had been a production assistant.

The Doctor suggests that mankind might agree to share the planet: "Let me return to the humans, and I will endeavour to make a peace for you." The Chief considers this… but then the Master arrives, insisting that the Doctor is the reptiles' enemy.

Following UNIT's earlier encounter with the reptile people, Walker tells Hart that the government line is immediate retaliation, despite the danger to the captives – and ships from all over England are already converging on the area…

■ Footage of the Special Task Force was sourced from *The Navy is a Ship* (1970), a documentary directed by Peter Baylis for Salon Productions.

The Master, who has volunteered to repair the Sea Devils' faulty hibernation unit, tries to implicate the Doctor in UNIT's destruction of the Derbyshire colony – but the Chief chooses to trust the Doctor.

■ It's not elaborated on, but the Chief clearly touches the back of the Doctor's head before concluding that, "I do not think he lies" – an indication of some sort of psychic ability? (Otherwise, there's no compelling reason why the Chief should favour the Doctor's version over the Master's account!)

At sea, a Rear Admiral (Norman Atkyns) signals that the Special Task Force is now in position and ready to attack…

■ Norman Atkyns (1908-80) had played the Guardian for Briant in *Colony in Space*.

■ Shots of depth charges being readied and later fired derived from *Defence in Depth* (1967), a film illustrating "undersea threats of mines, divers and submarines and the methods for combating the threat both offensively and defensively", directed by Richard Need for Stewart Films.

… much to Walker's delight.

> 'The Chief touching the Doctor's head perhaps suggests the Sea Devils have psychic abilities…'

■ Here, this carrion man, groaning for burial, quotes Mark Antony in Shakespeare's *Julius Caesar* (Act III, scene 1): 'Cry "Havoc!" and let slip the dogs of war…' Is this a cunning allusion to the name of the stunt team now making its final appearance in *Doctor Who*? Quite possibly…

The Chief has agreed not only to allow the Doctor to negotiate a truce but also to release the sub when the humans' depth charges explode – rocking the reptiles' base, and proving that the humans cannot be trusted. The Chief orders the

WHERE ELSE HAVE I SEEN…?

CLIVE MORTON

(1904-75)
Trenchard

Other TV appearances include: *The Monsters* (1962) as Colonel Swinton; *Out of This World: Divided We Fall* (1962) as Sir Gerald Christie; *R3: Personal Appearance* (1965) as Lord Hollington; *The Corridor People: Victim as Birdwatcher* (1966) as Sir Wilfred Templar; *Man in a Suitcase: No Friend of Mine* (1968) as Garfield Cameron; *Mystery and Imagination: Feet Foremost* (1968) as Major Ampleforth; *Out of the Unknown: Something in the Cellar* (1969) as Dr Pugh.

Film appearances include: *Scott of the Antarctic* (1948) as Herbert Ponting; *Kind Hearts and Coronets* (1949) as The Prison Governor; *The Blue Lamp* (1950) as Police Sgt Brooks; *The Lavender Hill Mob* (1951) as Station Sergeant; *The Navy Lark* (1959) as Rear Admiral.

EDWIN RICHFIELD

(1921-90)
Captain Hart

Other *Doctor Who* appearances: *The Twin Dilemma* (1984) as Mestor.

Other TV appearances include: *Hancock: The Radio Ham* (1961) as Policeman; *The Avengers: Girl On the Trapeze* (1961) as Stefan/*The Removal Men* (1962) as Bug Siegel/*The White Elephant* (1964) as Professor Thaddeus Lawrence/*Too Many Christmas Trees* (1965) as Dr Felix Teasel/*Dead Man's Treasure* (1967) as Alex/*All Done with Mirrors* (1968) as Timothy Barlow; *R3* (various, 1964-5) as Mr Pomeroy; *Danger Man: Not So Jolly Roger* (1966) as Marco Janson; *Mystery and Imagination: The Beckoning Shadow* (1966) as Dr Jones; *Adam Adamant Lives!: The Survivors* (1967) as Singleton; *Out of the Unknown: Liar!* (1969) as Jamieson; *The Owl Service* (1969-70) as Clive Bradley; *UFO: Destruction* (1970) as Admiral Sheringham.

Film appearances include: *X: The Unknown* (1956) as Old Soldier; *Quatermass 2* (1957) as Peterson; *The Face of Fu Manchu* (1965) as Chief Magistrate; *Quatermass and the Pit* (1967) as Minister.

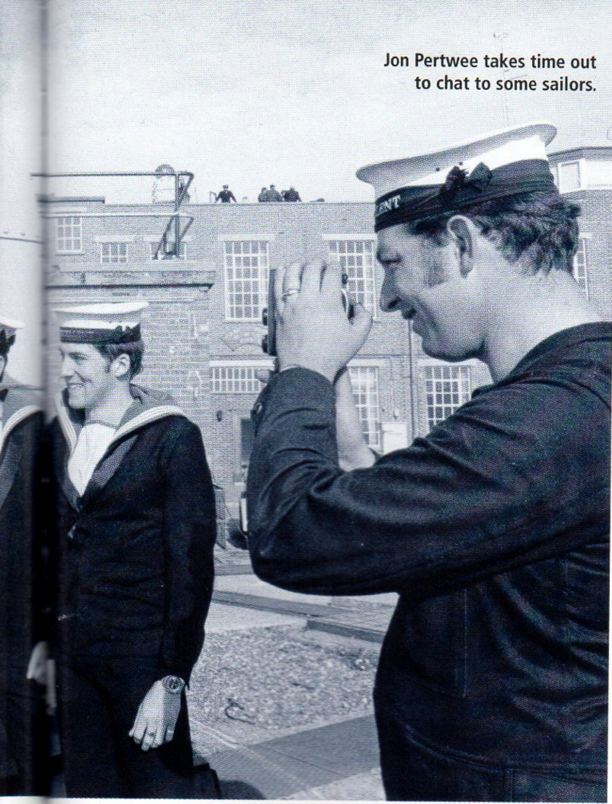
DONALD SUMPTER

(1943-)
Commander Ridgeway

Other *Doctor Who* appearances: *The Wheel in Space* (1968) as Enrico Casali; *The Sarah Jane Adventures: The Eternity Trap* (2009) as Erasmus Darkening.

Other TV appearances include: *Cold Lazarus* (1996) as Dr Rawl; *Our Friends in the North* (1996) as Commander Harold Chapple; *Being Human* (various, 2009-10) as Kemp; *Merlin: The Eye of the Phoenix* (2010) as The Fisher King; *Black Mirror: The National Anthem* (2011) as Julian Hereford; *Game of Thrones* (various, 2011-2) as Maester Luwin; *The Secret of Crickley Hall* (2012) as Gordon Pyke.

Film appearances include: *The Lost Continent* (1968) as Sparks; *The Girl with the Dragon Tattoo* (2011) as Detective Inspector Gustaf Morell.



Jon Pertwee takes time out to chat to some sailors.

Doctor to be taken away and killed… but the Doctor escapes when another explosion causes part of the roof to collapse on his escorts. To the Chief, the Master suggests convincing the humans that their attack has been successful… and when Sea Devil bodies are seen dead in the water, Hart persuades Walker to call off the attack.

■ In Hulke's novelisation, the single guard's corpse sent up to the surface to act as a 'convincer' is killed especially for that purpose, at the Master's instigation.

As the Task Force disperses, the Master tells the Chief that the trigger mechanism of the reptiles' reactivation unit is faulty: to build a replacement, he needs equipment from the naval base…

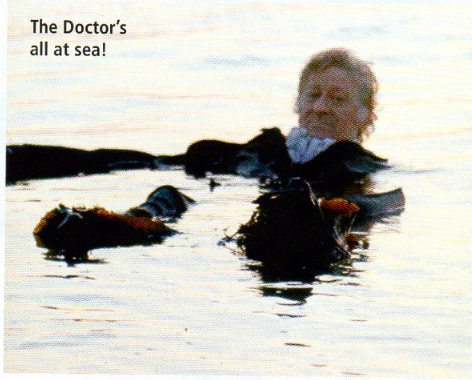
Using a Sea Devil weapon, the Doctor releases Ridgeway and Mitchell from captivity – and tells them to show him the way to the sub.

■ The Target telling describes the "underwater harbour," unseen on screen: 'The corridor opened into a vast cavern, the bottom half of which was full of water. Sitting in the water was the submarine. A metal gangplank led from the water's edge to the conning tower.'

On the bridge, Summers, Lovell and A/B Girton (Rex Rowland) hear Ridgeway tap out a message in Morse on the hull – 'KEEP THEM BUSY WE'RE COMING IN' – and distract their Sea Devil guard long enough for Ridgeway to charge in and kill it.

■ This is a considerable revision from the script – in which the Doctor, not Ridgeway, shot down the Sea Devil sentry!

■ On this occasion, Christopher Wray will survive his close encounter with a monster summoned by Roger Delgado's Master – unlike his luckless PC Groom in the previous year's *The Dæmons*!



The Doctor's all at sea!

The Chief is alerted to the humans' escape – and soon the sub runs into a force field on its way out of the undersea harbour. The Doctor suggests firing torpedoes at the cave wall behind to blast the sub free…

His strategy succeeds. Back at the naval base, the Doctor meets with Walker…

■ "Don't you know your National Anthem?" demands Walker, quoting from the second (and less familiar) verse of *God Save the King/Queen*, as published in 1745: "Confound their politics/Frustrate their knavish tricks…" Well, Jo certainly does – she accused the Doctor of carrying out "knavish tricks" just a couple of adventures back, in the first episode of *The Dæmons*!

… telling him the attack has succeeded only in making the reptiles very, very angry. Simultaneously, Sea Devils begin to emerge from the water beside the base.

Flattering the PPS that he'd be known as "Walker the peacemaker" for his part in negotiating a settlement, the Doctor gains permission to return to the Sea Devils' base. The Doctor, Jo and Hart exit on their way back to *HMS Reclaim* – but outside, Jo catches sight of a Sea Devil approaching, its weapon raised…

EPISODE SIX

FIRST BROADCAST: 1 APRIL 1972

The Doctor fights off one Sea Devil, then another – but a third gets him in a headlock.

■ A brief battle in the shadow of the Bofors gun – in which four Naval ratings were overcome by six Sea Devils – was planned, but never filmed.

On the Master's instructions, the Doctor, Jo and Hart are escorted back inside. Sea Devils round up the remaining base personnel as hostages, to ensure the Doctor agrees to help the Master reactivate reptile people colonies across the globe. Jo, Hart and Walker are held in the (powerless) Radio Room – but Jo spots a roof hatch leading to a ventilation shaft…

■ This shameless cliché was a digression from the script, which called for Jo to exit via the Radio Room window.

At the Sonar Stores, the Master shows the Doctor his blueprint for a "sonar device analogous to the laser" – which will pinpoint and revive the reptile people's scattered bases. Finding fault with the design, the Doctor suggests some revisions…

■ "… you'll need far more power through to your main dipode," says the Doctor. That's 'dipode' rather than 'diode' – Pertwee is parroting a typo passed over in the script!

With Hart's help, Jo climbs up onto the roof, escaping to the outside… and eventually passing by the window of the Sonar Stores, where she catches the Doctor's eye.

■ What, exactly, is Jo hoping to achieve now she's out in the open, given that she's on an island ten miles from the only free quayside we know of? And isn't it an absurd stroke of luck that she just happens to pass by the place where the Doctor's been taken? In the Target telling, Hulke fixes this by having Jo set out for the place 'where the Master had gone when he was brought into the Naval Base by the late Mr Trenchard: the electronic stores'.

He explains that he's about to create a diversion – which will be her cue to help get Hart and the others out. When the Doctor tests the mechanism, a terrible noise causes the Sea Devils to reel in pain, enabling Jo to help Hart out to the beach – where she commandeers a hovercraft, carrying the pair of them away over the water.

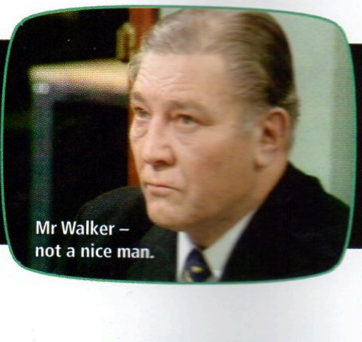
■ Jo insists that she can fly a hovercraft – which comes as something of a surprise, but since her training included "Cryptology, safe breaking, explosives," who's to say that basic hovercraftery wasn't also on the list? (It must have been very basic, though, since she manages to deflate one side of the vessel when she skids it in to shore in a couple of minutes' time…!) Nonetheless, it's just possible the lesson stuck: in *The Sarah Jane Adventures: Death of the Doctor* (2010), an older Jo tells her grandson Santiago that they're heading "off to Norway by hovercraft" – so is she the one doing the flying?

The Master cuts the power to his trigger device; the Doctor claims he'd accidentally put the wrong jack in the wrong socket.

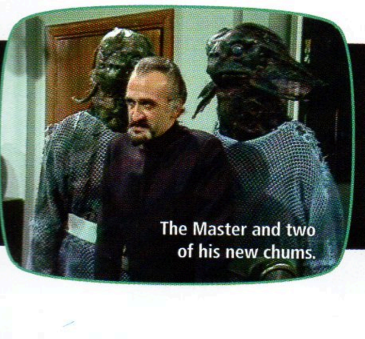
■ Why does it take the Master so long to cut the power? It's not as if he can't see exactly what the machine is doing to his Sea Devil chums! Again, Hulke made an effort to correct this in the Target version: 'Fortunately, the Master was in another section of the stores… This allowed the Doctor to keep on the power for a full minute.'

Recovering, the Chief insists the Master and the Doctor should return to the Sea Devils' base – but then the hovercraft returns, Hart bringing back an armed party of sailors – who open fire on the Sea Devils. CPO Myers (John Caesar) kills the Sea Devil holding the two Time Lords in the Stores…

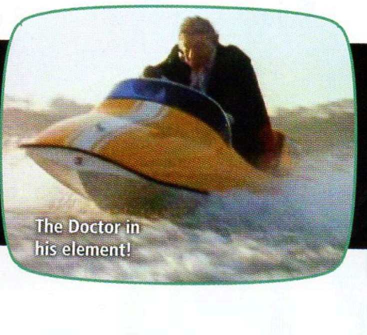
■ It's the Chief who bites Myers' bullet in the novelisation; beneath the waves, a new Chief is quickly appointed. ►



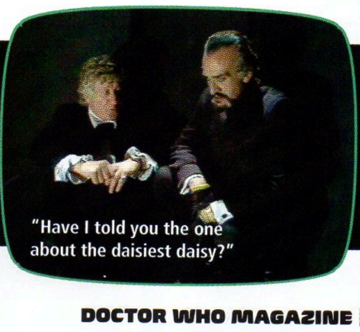
Mr Walker – not a nice man.



The Master and two of his new chums.



The Doctor in his element!



"Have I told you the one about the daisiest daisy?"

◄ … but falls prey to the Master's mesmerism once the Doctor has departed.

Hart is manning a gun emplacement when the Doctor catches up with him – but then the Doctor catches sight of the Master making for a powerboat. The Doctor chases the Master out to sea; they end up on a shingle beach – for a rendezvous with the Chief, his fellow reptiles and one of their submersibles.

■ The powerboat chase – Pertwee's idea, inevitably, although he and Roger Delgado were doubled by Terry Walsh and Stuart Fell in several shots – was filmed in Bembridge Harbour, ending up at Priory Bay, on Thursday 28 October.

With the base cleared, Walker announces his intention to ask the Minister's permission to launch a nuclear strike on the Sea Devils' base… where the Time Lords are connecting up the reactivation trigger, watched over by the vengeful Chief. Job done, the Chief orders them locked up.

■ "Take them both to the cages," hisses the Chief – a clear indication that Hulke had intended the Sea Devils to lock up their captives behind bars, just as their underground cousins had in *Doctor Who and the Silurians* (1970).

Ships and submarines are heading for the area of the fort. In the cell, the Doctor reveals that he reversed the polarity of the trigger mechanism's neutron flow – which means that in about ten minutes' time, the whole place should explode. Using his sonic screwdriver to exit the cell, the Doctor leads the Master out to the area where he'd seen the submarine crew's escape suits dumped. Collecting these, they go in search of an airlock…

■ The Master didn't know about the suits (Ridgeway's and Mitchell's, presumably); nor did he know that the Doctor had built a self-destruct mechanism into the main control switch of the trigger device. So if the Doctor had chosen not to reveal either of these facts, he could easily have escaped the base on his tod, leaving the Master to attempt to undo the reversal of the neutron flow's polarity… and permanently ridded himself of his rival in the process. After all: it wouldn't quite have been murder, would it? Not strictly speaking…

At Jo's urging, Hart orders a hovercraft to sweep the area before the attack. Its crew spot the Doctor and the Master bobbing about on the surface… and bring the pair of them in.

■ A helicopter was high on the list of items the BBC wished to borrow from the Navy, since the script had called for the Doctor and the Master to be winched to safety here – the same way the Doctor and Jo were supposed to have been rescued from the rig/fort in Episode Two, in fact. Alas, this was one request the Navy was unable to fulfil, but offered the SRN5 hovercraft as an alternative… which was promptly worked into a number of additional action sequences, too.

■ The rescue sequence was filmed from *HMS Reclaim*, since the plan had been to show the Doctor 'pop up' at speed from beneath the waves. Pertwee had volunteered to exit from the six-feet-submerged diving bell himself, but the Navy vetoed this on safety grounds, offering two trained divers instead – but on the day the shot proved impossible to frame properly, since no-one could predict exactly where the divers were going to surface.

The Master collapses on the floor of the hovercraft, clutching his chest. There's a huge underwater explosion – ahead of the planned attack, Walker is informed.

■ In the Target telling, a helicopter indeed picks up the two Time Lords – piloted by the young Lieutenant Scott. Before the Master 'collapses', he rubs the Doctor's nose in the sight of the underwater explosion: "'Very clever of you," said the Master. "Do you realise you have just committed mass murder?'" To which the Doctor says nothing: 'What the Master had just said was true.'

■ That, then, is the end of the original Sea Devils – who'd suffer a Samurai-inspired makeover for their next appearance, in *Warriors of the Deep* (1984). A plan to show a Sea Devil locked up in a hyperspace prison in *The Stones of Blood* (1978) was never executed, but a 1970s Sea Devil head *would* go on to make just one further appearance on screen – standing in for a hideous gestalt creature in the *Blake's 7* episode, *Rescue* (1981)!

Jo and Hart rush to the beach, to meet the hovercraft bringing back the two survivors – and are relieved to see the Doctor safe. The Master is stretchered out – dead, says one of the bearers; at least, according to the 'doctor' in the hovercraft. The Doctor pulls a Master mask from the face of the 'dead' man – but it's only a hypnotised Sailor.

■ This is patently ridiculous: even if one accepts that the Master keeps a handy mask of himself about his person, the 'unconscious' Master simply hasn't had time to overcome and hypnotise the sailor in the few seconds since the Doctor exited the hovercraft. Pertwee himself pointed out the absurdity on the day of filming, but they carried on regardless – when it could all have been easily fixed by having the Doctor reunited with Jo in Hart's Office (say), then walking outside to see the Master's 'corpse' being carried out of the hovercraft.

The Master waves to the Doctor from the hovercraft cockpit, then makes his escape by sea.

■ As mentioned earlier, Terrance Dicks' novel *The Eight Doctors* continues directly on from here, with the Master abandoning the stolen hovercraft and hitching a ride in a Ford Cortina to the village of Devil's End – where his TARDIS still resides in the Cavern beneath the now-ruined church, disguised as the satanic altar on which Jo was so nearly sacrificed in *The Dæmons*. The Doctor and Jo are on his trail, however… but not even white witch Olive Hawthorne can help them prevent the Master from regaining his Ship and disappearing to embark on his next nefarious scheme; posing as scientist 'Professor Thascales' in *The Time Monster* (1972). **DWM**

> **'Jon Pertwee had volunteered to exit the diving bell himself, but this was vetoed on safety grounds.'**

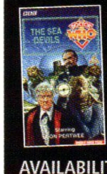
The Doctor steels himself for Green Gilbert's special shoulder massage.

FURTHER INFO

DVD

Part of box set *Doctor Who: Beneath the Surface*
COMPANY BBC Worldwide
YEAR 2008
CAT NO BBCDVD 2438 (B)
AVAILABILITY Out now

VIDEO

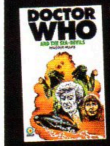


COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5667
AVAILABILITY Deleted

SOUNDTRACK

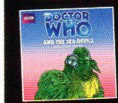
COMPANY BBC Radio Collection
YEAR 2006 [as part of box set *Monsters on Earth*]/2008
NARRATOR Katy Manning
AVAILABILITY Out now/Out now

NOVELISATION



COMPANY Universal-Tandem Publishing Co Ltd/Target Books
YEAR 1974
BOOK No 54
AUTHOR Malcolm Hulke
AVAILABILITY Out of print

AUDIO BOOK



COMPANY BBC Audio
YEAR 2012
READ BY Geoffrey Beevers
AVAILABILITY Out now

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LOOKING FORWARD

A new Doctor is on the way, but how are the young fans going to cope with the impending change...?

BY **JACQUELINE RAYNER**

Husband and I have been arguing. You see, I thought Peter Capaldi was definitely going to be the new Doctor, just like the rumours were saying. He, however, thought that Peter Capaldi was absolutely *not* going to be the new Doctor, despite what the rumours were saying. Now, it would obviously be very bad form to use a **Doctor Who Magazine** column to say I TOLD YOU SO to my husband, but, well. I WAS RIGHT! HA!

The boys' birthday is in October, but they're already getting very excited about it. I cannot imagine being excited about a forthcoming birthday, especially now the number of candles on my cake exceeds 40. 'Getting excited' is just not a thing that happens to me very much. I mean, I was very interested in who would be the next Doctor, but there was no unbearable tension in the hours leading up to the live BBC announcement, I just hoped I would win the argument.

But now... I can't help it. I'm suddenly really, *really* excited. However much I pressed my point, there was a part of me that thought it wouldn't actually be him. Too big a name to commit to something as mad and life-absorbing as becoming the new Doctor. The announcement would be made and it would be someone we'd never heard of, and we'd dash off to IMDB and try to work out if we'd seen him (or her) in anything. Ha! No! It *was* him and he is *brilliant*! (Have you guessed yet that I'm really thrilled with the choice of new Doctor?)

Mind you, the announcement didn't come without a brief moment of uncomfortable truth as I realised what an awful *Doctor Who* namedropper I must be when Fan Twin greeted the announcement with, "Is he a friend of yours, Mummy?" "Er, no," I replied. "Then why did you shout 'YES!!!!' like that and punch the air?" "Well, I was just really pleased..."

Okay, okay, so I *may* point out "That's one of Mummy and Daddy's friends inside that Dalek" almost every time, and Gary Russell's name in the credits is *always* greeted with a cheer, but I didn't think I was *that* bad...

The boys have obviously watched *Doctor Who* for quite a long time now, but we think that the first episode that they really *watched* watched, as in following the plot and so forth, was *The Eleventh Hour*. (Fan Twin insists that he remembers popping his head out of his moses basket at the age of ten weeks and watching *The Runaway Bride*, but I suspect this is not actually entirely true.) Readers of previous columns may also remember that Non-Fan Twin was distraught at the loss of the Tenth Doctor. So yes, I was slightly worried about how they'd take the news that the Eleventh Doctor is leaving, as he's the one whose adventures they've followed in minute detail. It turned out, though, that they were fine about it. No tears. Now, I realise that might appear rather insulting to Matt Smith, but they've *loved* him as the Doctor, so it's clearly not a case of indifference. So why?

My own first memory of *Doctor Who* (and I have told this story many times, so please excuse me if you've heard it before) is of the end of Part Three of *City of Death*, which scared me so much – I have skelephobia, which is, as far as I know, not a real word – that I refused to walk under the bathroom light for a month in case I got Kerenskied (which is *definitely* not a real word). Because my family didn't watch *Doctor Who* as a rule I saw very little of Tom Baker's stuff, yet he *was* the Doctor. He was everywhere; part of the wallpaper of a 70s childhood (not literal wallpaper – you had to wait until the Fifth Doctor for that – and yes I do know someone who had that actual wallpaper, hello Paul!). Scarf, hat (even though he didn't wear his hat that often), jelly babies – that was Doctor Who. He was everywhere – toys, easter eggs, underpants (and yes, I do know someone who had those actual underpants, hello Phil!). So when Tom Baker left, it felt as though a great chunk of our childhood was detaching itself like a melting iceberg, and for my sons, that moment came with the departure of David Tennant. He'd just *always* been there.

For me, when Peter Davison left, it was okay – despite the fact that by then I was a fully fledged, **DWM**-buying, DWAS-joining fangirl who thought he was wonderful. It's always your first regeneration that's the hardest. Part of your life, gone for good. But when it happens again – well, you know it's going to be okay, because it was okay last time. You can look forward. And even if you're a 41-year-old adult who's now witnessed (more or less) seven regenerations, you're allowed to get excited about what's to come. *Especially* if what's to come is a brilliant actor who is almost certainly going to be brilliant.

Did I mention I'm really excited? I am *really excited*. Peter Capaldi! **DWM**

> "*City of Death* scared me so much that I have 'skelephobia', I refused to walk under the bathroom light in case I got Kerenskied..."

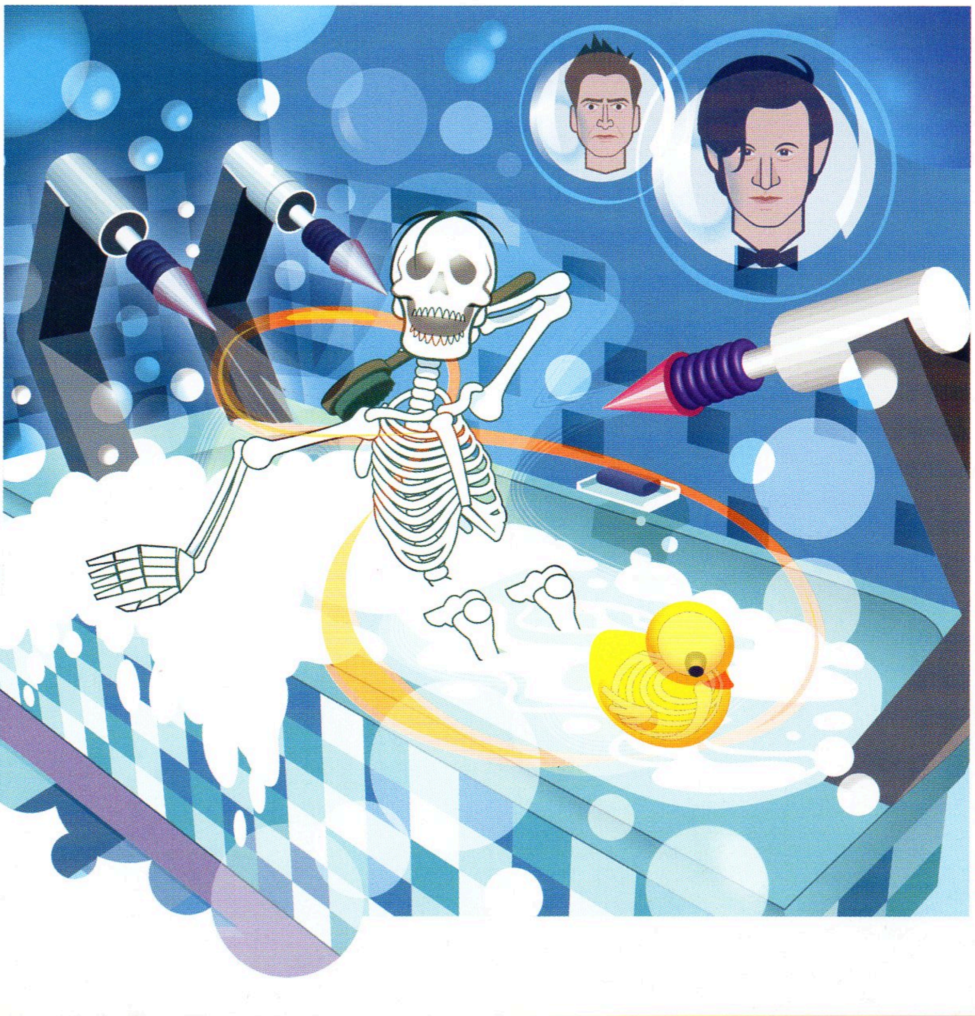


ILLUSTRATION: **BEN MORRIS**

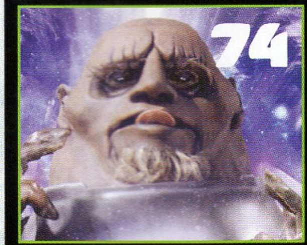
THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

TELEVISION
DVD
AUDIO
BOOKS

> **'With their huge Lego hands, the Ice Warriors must be the dominant race in the universe when it comes to carrying mugs of coffee...'**
>
> *The Ice Warriors* **DVD**

'It is watching the reaction of the audience that is one of the joys of these events, and they were clearly having a ball.'
Doctor Who at the Proms **TELEVISION**



'Packed with incident – duelling aliens, starship chases, massive space battles – *Starlight Robbery* is immensely likeable.'
Starlight Robbery **AUDIO**

'*Spore* could easily be an episode of the proposed series that might have come had the TV Movie been a success in the US.'
Spore **EBOOK**

Doctor Who at the Proms

The August Bank Holiday saw the TV première of July's *Doctor Who* Prom! The Doctor, Clara and a host of aliens took part in a musical spectacular...

REVIEW BY **PAUL VYSE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna Coleman (Clara Oswald), Neve McIntosh (Madame Vastra), Dan Starkey (Strax), with Peter Davison and Carole Ann Ford
COMPOSERS Murray Gold, with Tristram Cary, Martin Slavin, Malcolm Clarke, Dudley Simpson, Paddy Kingsland, Peter Howell and Mark Ayres
CONDUCTOR Ben Foster
FIRST BROADCAST 24 August 2013

Music has played a very important part in the history of *Doctor Who*, but since the show's return in 2005 it has taken on an extra special significance. Murray Gold's epic and sweeping compositions have defined the programme for more than eight years, so it's no surprise that his music has been given the chance to shine through live performances on several occasions over recent years – and the BBC Bank Holiday broadcast of the latest *Doctor Who* Prom was a chance to enjoy some recent scores alongside some, perhaps surprising, classic incidentals...

The BBC National Orchestra of Wales, led by conductor and arranger Ben Foster, and the London Philharmonic Choir took us through a whole range of pieces, from the quirky 7/4 time of Matt Smith's Doctor theme, *I am the Doctor*, through the swirling and magical theme for Clara, *The Impossible Girl*, to the Celtic-influenced ballads composed for *The Rings of Akhaten*. And they brought the concert to a close with a magnificent arrangement of the *Doctor Who* theme itself – an emotional and stirring way to end.

This being a 50th anniversary concert, however, there was a very welcome addition to the mix; Peter Davison was on hand to introduce a special medley of music from the so-called 'classic' era of the programme, showcasing incidentals from, among others, *The Tomb of the Cybermen*, *Logopolis* and *The Five Doctors*, with the orchestra being assisted by two stalwarts of the era, Peter Howell and Mark Ayres. Dudley Simpson, composer of the bulk of the incidental music throughout the 1970s, was also in the audience, and one can only imagine his feeling of pride, and quite probably sheer disbelief, at hearing his gorgeous music from *City of Death*, composed some 34 years ago, being played to a delighted, enraptured audience in, of all places, the Royal Albert Hall. Certainly it was equally surreal hearing the bonkers electronic sounds of *The Sea Devils* echoing around the venue...

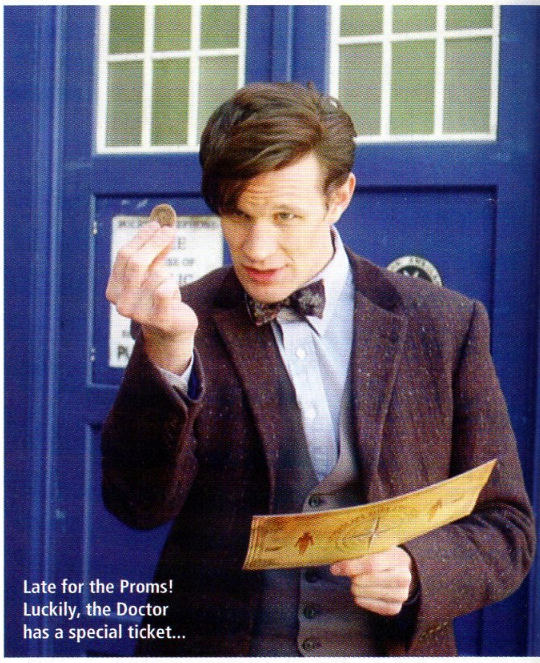
As ever, the concert was beautifully staged and lit, with the TARDIS prop proudly looking down on the orchestra, the now customary screens playing clips to accompany the music, and a mass of monsters on hand to terrorise the clearly delighted audience; Judoon, Cybermen, Silurians, Weeping Angels, Vampires of Venice, and Oods were all dusted down and given a chance to join in the fun. Neve McIntosh as Vastra and Dan Starkey as Strax deserve huge praise for hosting much of the concert with poise and humour... as does Nick Briggs who, as the voice of the Daleks, had great fun baiting the 'overacting' Ben Foster, to great cheers from the audience. And, of course, Matt Smith and Jenna Coleman were a huge hit, introduced by way of a very funny film insert involving a Hyperscape Body Swap scratchcard ticket and some potentially naked audience members...

It is watching the reaction of the audience that is one of the joys of events such as this, and they were clearly having a ball. Nothing sums up the atmosphere of enjoyment and enthusiasm quite as much as cutaway shots of delighted kids, watching open-mouthed as monsters from their favourite show stomp about amongst them, or cheering as their favourite Doctors and clips appear on the screens, or simply being caught on camera mouthing "wow!" It is also to be hoped that Ben Foster's observation might be true – that if by attending a *Doctor Who* Prom some youngsters are inspired to take an interest in orchestras and music, then that can only be a benefit.

One of the interesting advantages of actually attending the concert was seeing what was left out of the broadcast version; in addition to the soundtrack music played, there were also several more conventional classical pieces with a tenuous *Doctor Who* connection, such as Bach's *Toccata and Fugue in D Minor* (as played by the Sixth Doctor on the TARDIS-organ in *Attack of the Cybermen*). There were two special pieces of incidental music composed by competition winners to accompany selected pieces of footage. And sadly the TV audience was denied seeing the very spacey silver boots sported by Carole Ann Ford, and also regrettably Murray Gold's astonishing *Song For Fifty*, specially composed to celebrate the anniversary, and clocking in at about 11 minutes long...

Of course, there were also elements of the broadcast that were additional to the live concert, particularly the documentaries covering behind-the-scenes details such as making-up the artists, and the Radiophonic Workshop's contribution... these were very welcome, and gave an insight into the work that goes into the production of a concert on this scale.

It's a testament to the enduring popularity of *Doctor Who* and its music that the Prom was allowed a prime slot on Bank Holiday weekend television. The concert was an emotional, exciting and, most importantly, fun way to celebrate 50 years of the show. Here's to the next one! DWM



Late for the Proms! Luckily, the Doctor has a special ticket...

> 'Nothing sums up the atmosphere of enjoyment as much as cutaway shots of delighted kids, mouthing "Wow!"'

Composer Mark Ayres takes part in the 'classic' medley.

Vastra and Strax meet all of the Doctor's friends.

Actor of the year Ben Foster takes on a chatty Dalek.

An Ice Warrior chills out with the audience.

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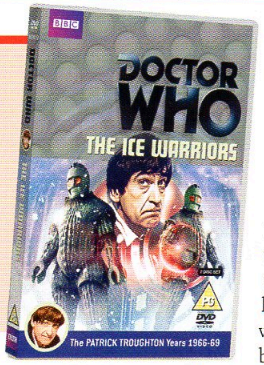
The Ice Warriors

Excavated from the icy tundra for DVD, it's the story that launched a classic monster, hissing and stomping into a frozen world…

REVIEW BY **GARY GILLATT**

DVD BBC
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie McCrimmon), Deborah Watling (Victora Waterfield)
WRITTEN BY Brian Hayles
DIRECTED BY Derek Martinus
FIRST BROADCAST 11 November – 16 December 1967
RRP £20.42



The chief protagonist of *The Ice Warriors* is neither human nor alien; it's a glacier. This is entirely apt. For as the cold, white vastness of the story rolls inexorably on, you find yourself powerless to resist its numbing creep. First, your higher brain functions begin to slow. Are there six episodes? Sixty? And, as you watch what must surely be the same handful of scenes play over and over, a loss of motor control soon follows. Your jaw drops slackly open, drool stringing to your chest. The soporific drone of the dialogue is drowned out by the *thump-thump* of your own heartbeat in your ears. And then – *thump-thump* – even that – *thump* – gradually gives way – *thump* – to silence… Weeks pass unheeded. Months. Five thousand years or more slip by, until, one day, a plucky adventurer disentombs your frozen body and puzzles at your fate. Why the expression of horror? Why is one hand desperately clawing out in front of you? And then he'll see it: tragically just out of reach of your outstretched, frigid finger. The *off* switch.

The Ice Warriors should be pure gold. It bears the hallmarks of a cherished era of *Doctor Who*: the now rare and precious middle Troughtons. There's a lonely outpost of harried humans under threat from alien incursion. There's a monster menace that will come to be considered one of the all-time greats. There's even a moral message hidden away in there: that individual free will is no less valuable – and can sometimes be even *more* valuable – when it cuts against what is considered the common good of society. But, despite this distinguished provenance, *The Ice Warriors* fails to shine. Key characters are blandly written and some are gravely miscast to damaging effect. The message is mixed and muffled. There's just about enough storyline to fill an egg cup, and even that is repeatedly sidelined to make room for tedious debate about the correct way to operate a made-up machine. In fact, the majority of the story distracts itself with a conjectured threat that turns out, after five episodes of to-ing and fro-ing, never to have existed at all.

The TARDIS delivers the Doctor, Jamie and Victoria a dozen or more centuries into the future. This Earth, this realm, this England – the whole blessed plot – is disappearing under a thick mantle of snow and ice. Now you might think, reasonably enough, that glaciation is an unlikely subject for a fast-moving drama; but these glaciers, scorning even their own idiom, move like greased lightning. Attempting to halt their onslaught is the staff of Britannicus Base (a stately home under a protective dome, like a snow globe where the snow falls outside) and their Ioniser machine. When the Doctor and friends arrive at the base, there's mention they might be evacuated to Africa, so that's clearly where the rest of the population of Britain has scarpered – although presumably the most patriotic held out at least until Cheltenham was chest-deep in Chinstrap penguins. A few of the most bloody-minded still scavenge a meagre existence out on the tundra, stalked by wolves, bears and a mysterious, unseen soprano.

The Ice Warriors is desperate to play its scenario for real. To that end, every scene at Britannicus involves an earnest, worthy and generally tiresome debate. There are arguments about proper procedure, arguments about respect for management, arguments about whether one should play it safe in hope of moderate gains, or play the buccaneer

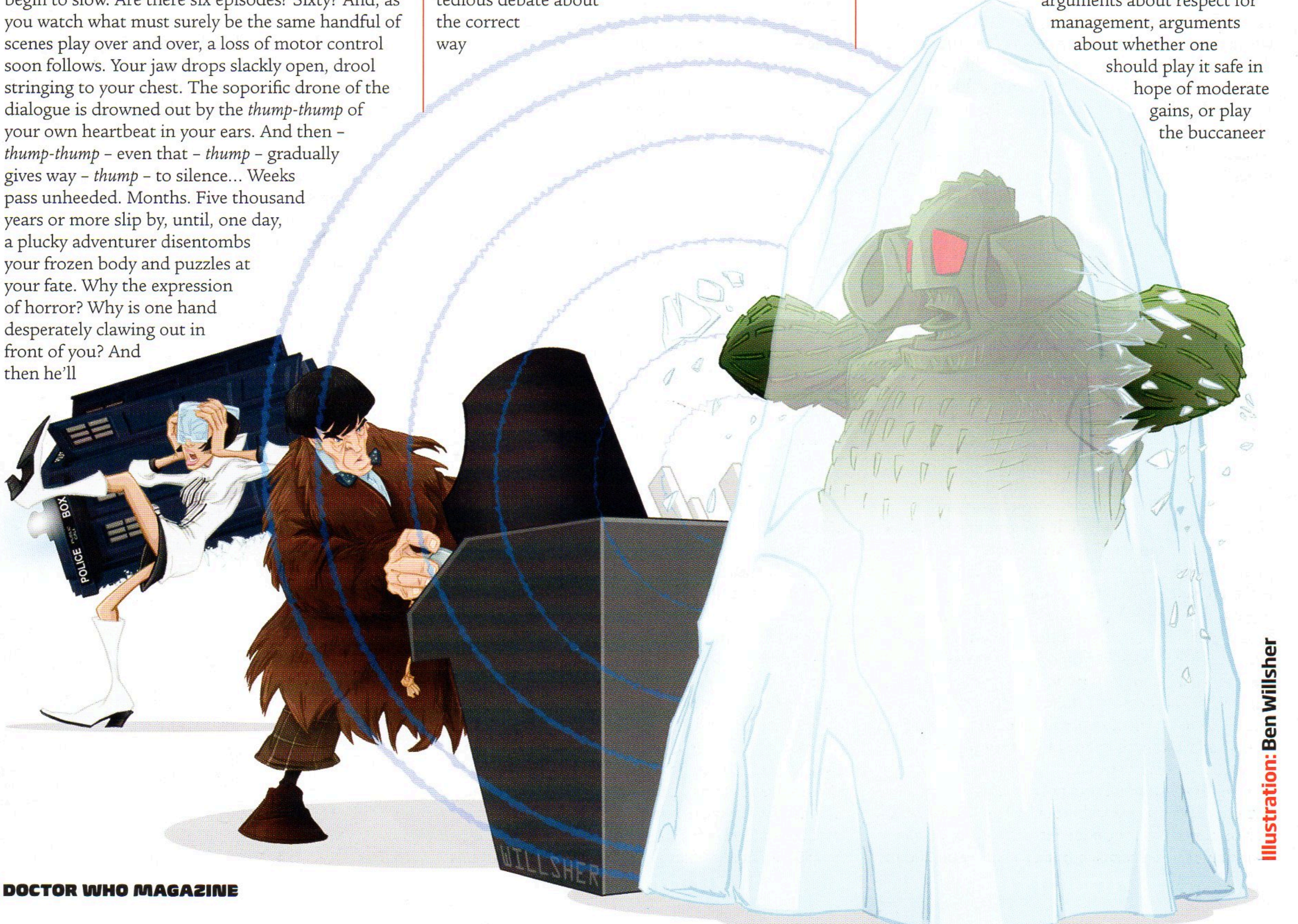


Illustration: Ben Willsher

The cast of *The Ice Warriors*, a few moments after reading the script for Episode Three.

> **'Varga steals the show, and there's no denying that he's an impressive specimen of monsterkind.'**

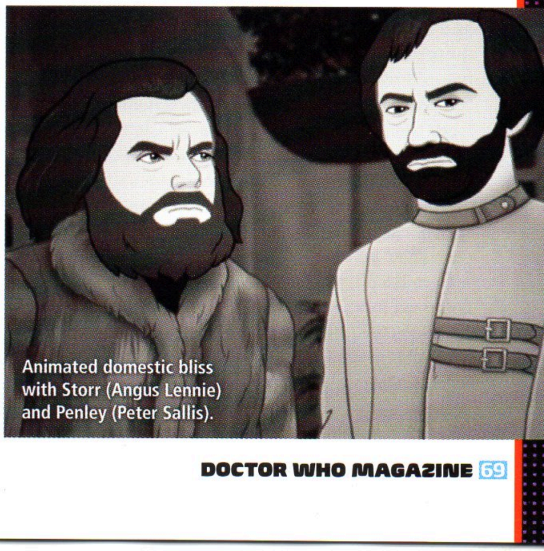
and risk all in hope of the big prize. To sell his 'real' world to us, writer Brian Hayles co-opts the voice of the business soap opera. This format thrived on TV in Britain in the 1960s and on into the 80s, through such hit series as *The Plane Makers*, *The Brothers* and *Howards' Way*. The dialogue of the business soap consists, almost exclusively, of the frequent and urgent declamation of the current state of affairs, preferably backed up with spurious facts and figures. "But you can't argue with facts, John! Output is down by 13%. If this continues, we could lose everything!" or "Damn it, Jan! Frere Holdings now has a 51% share of Wilde Mouldings!" or "Don't be a fool, Joan! You realise what's at stake here? Failure is not an option!" *The Ice Warriors* further attempts to plug into this kind of 'reality' through the casting of Peter Barkworth as Leader Clent. Barkworth had made his name in the mid-60s in *The Power Game*, a popular soap anatomising the travails of running a family building firm. In *The Ice Warriors* he is playing, to all intents and purposes, the troubled managing director of Ioniser Incorporated, who vents his daily frustrations upon his loyal secretary Miss Garrett. "If we fail, the whole programme for glacier containment is in danger!" yells Clent. "It's out of phase! Seven point two four!" "We cannot afford to make mistakes!" "Activate all circuits, woman!" It's urgent, bang-your-fist-on-the-desk stuff – and there's reams of it – but we are emotionally untouched. We're told the stakes are high, but however much they shout and sigh, it's impossible to *feel* anything in response other than a dull tension headache. One thing's for certain, however: if melodrama could melt glaciers, then just one blast from this script would surely drown us all.

What fun is to be found at Britannicus Base depends on how one feels about Clent. Barkworth's performance has long been fêted as one of *Doctor Who*'s great guest turns, but it can hardly be said to be an exercise in subtlety. Like when Tony Hancock played Hamlet with a crutch and a parrot, Clent's not altogether convincing limp was Barkworth's own idea, and he had to be talked out of throwing in a stammer as well. Of course, Barkworth may be making a sincere attempt to tickle-up what he recognises as page after page of repetitive dialogue, but what we're left with is a twitchy, immodest performance of the kind that's normally the preserve of the prime suspect in an episode of *Columbo*. By that measure, it comes in at a healthy 8 out of 10 on the Patrick McGoohan scale. (Converted back into *Doctor Who* units, that's about two Roger Lloyd-Packs, but merely half a Paul Darrow.) Gifted by the costume designer with a silver-topped Perspex cane – his eyes must have lit up at first sight of that – Barkworth wildly tripods about the place, wailing his woes and pulling focus like a proper old ham. He's at his most peculiar in the fifth episode, when required to carry a clipboard. The cane has to go under one arm, and the resultant stiff-legged strut makes Barkworth look like he's had an accident in his onesie. It's also notable how the vigour of his showboating is in direct ratio to his distance from the show's real star. Patrick Troughton does everything by doing almost nothing, and when he comes close he acts as a dampening field upon Barkworth's full-spectrum broadcast.

Much of Clent's squawk is on the subject of Penley, his top scientist. Penley's the only man who knows how to operate the Ioniser properly, which is surely a serious recruitment oversight given that the future of mankind is at stake. Controlling old Clent has squeezed Penley until his pips squeaked, causing him to run away and shack up with a scavenger called Storr in, of all places, an abandoned greenhouse. *The Ice Warriors* is lent an unexpected undercurrent thanks to the way Penley and Storr bicker like a middle-aged married couple. When we first meet them, Storr is injured in an avalanche, and Penley leans in to gently brush polystyrene from his cheeks, so we immediately sense a certain *tendresse* underlying their relationship. (This feeling can be enhanced, if you care to play along at home, by shouting "Go on, just kiss 'im!" every time the pair appear on screen.) Playing Penley and Storr are Peter Sallis and Angus Lennie, fine actors both, but here they're comically miscast in roles that are poorly written to begin with. Penley, surely, is supposed to be about 20 years old; the firebrand young genius of Britannicus, rebelling against the old, 'bad' science that's brought the Earth so close to its doom. Scavenger Storr should be in his 50s, a Grizzly Adams wise man of the mountains, showing how a trust in Nature herself will ultimately heal the world. Storr should be Penley's hero. Instead, Sallis and Lennie give us a morose middle-manager beset by his shrewish wife. "You wouldn't know what to do without me!" shrieks Storr when Penley suggests he might leave him, and it brings to mind McKellen and Jacobi in the sitcom *Vicious*. "We're just friends," covers Penley to a colleague later, but don't believe a word of it. Storr is a whining, depressive idiot; so it must be love, or Penley would never put up with him. Furthermore, Clent's own rage – a fury at his own impotence coupled with a burning obsession with Penley, which has prompted the put-upon Penley to fling himself into the arms of another – makes *The Ice Warriors* feel like a study of a doomed love triangle. You may scoff, but at least this whimsical reading lends a human element to the whole affair. Otherwise, our supposedly heroic Penley is no more than a needy egotist who's willing to leave the whole planet to freeze just because he can't get along with his boss.

And so, thank goodness for Penley's colleague Arden, who finds a scaly alien frozen into the glacier, drags him home and accidentally thaws him back to seven-foot-something of hissing crocodilian life. Varga the Ice Warrior steals the show, and there's no denying that he's an impressive specimen of monsterkind. It's the details that make him so appealing. The leathery lips, which fail to quite synchronise with the hissing voice, are oddly unnerving. The huge Lego hands – which must at least make the Ice Warriors the dominant race in the galaxy when it comes to carrying mugs of coffee over long distances – look like they could really do you a mischief. It was Brian Hayles' avowed intention that his Martians should come across as individuals rather than a series of interchangeable drones like the Daleks or Cybermen. Hidden under Varga's latex and fibreglass, Bernard Bresslaw makes a spirited effort to find and portray Varga's unique and troubled soul, but the necessary raw material simply isn't there in the script. The Ice Warriors' place in the upper echelon of *Doctor Who* monsters will be earned through later encounters, chiefly thanks to actor Alan Bennion – the man behind thrice an Ice Lord – who delivers one of *Doctor Who*'s transcendent monster performances, right up there with Michael Wisher's Davros.

The Ice Warriors are hissing about from episode Two onwards, but sadly our enjoyment of their company is severely limited by the fact that they share almost all their scenes with Victoria, who is, by a long chalk, the most disagreeably shrill of the Doctor's many companions. When Varga holds his sonic cannon to Victoria's head, promising: "*Sss* – I will burst your brain with noise – *Sss*", one's dark half thrills to the thought. Sadly, there's no hiding from the fact that if anyone is going to burst a brain with noise today, the smart money has to be on Victoria. ►



Animated domestic bliss with Storr (Angus Lennie) and Penley (Peter Sallis).

The Ice Warriors crashes itself to a standstill when the Doctor, Clent and his team leap to the conclusion that there *might* be a spaceship hidden in the glacier with an engine that *might* explode if the Ioniser is used near it. It really is the most awe-inspiring bit of scripting flounce, as they skip from "There's a man in the ice!" to "There'll be five decades of nuclear fallout!" in about 15 seconds flat. Without a single fact available, Clent and company talk up a brilliant excuse for inaction, and three episodes then pass with nothing much happening at all. Everyone bickers interminably, until eventually even Varga asks his lieutenant: "Why are they – *sss* – so interested in our engines?" But just as you're shouting back at the screen "We're not! We're really not!", the Ice Warriors dispiritingly start to wonder what kind of power supply the *humans* might have. As everyone ponders the possibilities of each other's nuclear reactors, Clent's computer insists that any action that might be construed as interesting or dramatic should be avoided at all costs. Clent readily agrees, so Varga takes the initiative and freely wanders into Britannicus Base with his men. It's then that he issues the least scary command ever given by a *Doctor Who* monster: "Run down that machine as quickly as is safely possible. *Sss*." As catchphrases go, it definitely lacks the snap of "Exterminate."

In the end, despite all the wringing of hands and fretting about engines and reactors and computers, Penley steps up and, encouraged by the Doctor, fires the Ioniser on full power at the Ice Warrior ship and blows them all to kingdom come. The message of the piece proves to be: sometimes you've just got to go with your instincts and hang the consequences. "Only a small explosion!" reports Miss Garrett. "We're safe!" And so, after all that worry, there was never any danger at all. The Doctor quietly slips away, and *The Ice Warriors*, after stringing us along with six episodes of shaggy dog story, immediately shuts itself down in embarrassment. Sadly, we don't get to see Clent finally confess his love for Penley and melt into his manly embrace like a freshly ionised glacier. But they surely married in the spring.

The Doctor looks for the off switch.

> 'The animated characters feel subtly alive, thanks to the clever way their eyes keep point of focus, even as they turn their heads.'

DVD Extras

With the second and third parts of *The Ice Warriors* having been tragically misplaced – and likely in a pretty permanent sort of way – their surviving soundtracks have been matched on this DVD to specially commissioned animation. Now, your reviewer must admit to feeling perplexed as to why cartoons have come to be seen as a natural way to present missing episodes – especially here, where a full set of telesnaps exist and DVD is the perfect medium to present them correctly timed to the audio. However, this animation is a huge improvement upon that presented on the recent *Reign of Terror* DVD. The likenesses are strong and captured in crisp and simple lines, though quite why the Doctor has been given a darkening five-o'clock shadow, in the manner of Homer Simpson, is a mystery. It's like he's just rolled in from the boozer. (Happily, Leader Clent's toupee is altogether more convincing in animated form.) The characters feel subtly alive, rather than dead-eyed and uncanny, thanks to the clever way their eyes seem to keep their point of focus even as they turn their heads. It all works best when the action is in mid-shot, and luckily that's an arrangement favoured by the majority of *Doctor Who*'s screen time between 1963 and 1989, and certainly in as talky a piece as *The Ice Warriors*. Wider bodily movement feels less natural – it's a little too loose-limbed, as if elbows and knees are jointed with brass fasteners – but then again, one can only feel sympathy with the animator tasked with bringing vérité to Leader Clent's uptight waddle.

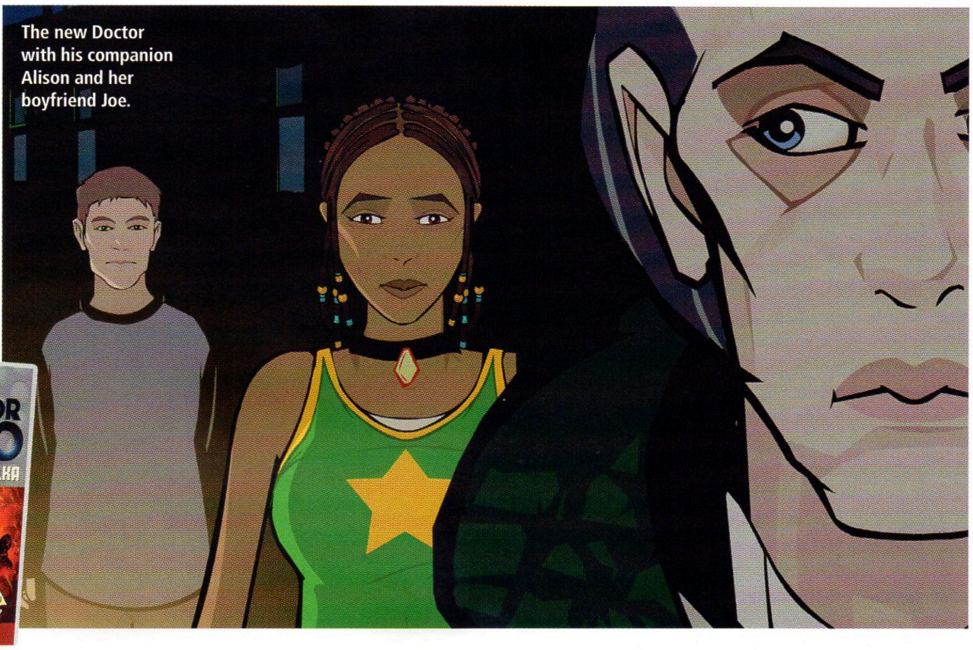
A supporting documentary, *Beneath the Ice*, offers an insight into the animation process from producer Chris Chapman and members of his team. It's clearly a pre-emptive strike against the major criticisms levelled at *The Reign of Terror*'s animation, although it's polite enough to not mention that project by name. "The challenge is to limit ourselves to what was possible at the time," says Chapman, drawing out attention to the specifics of shots and the timing of cuts detailed in *The Ice Warriors*' camera script. This devotion to accuracy is entirely laudable. And how far off, one wonders, is our first entirely photo-realistic recreation of a missing episode, cast and performed by computer-generated actors? Surely the necessary processing power and algorithms are only – what? – five to ten years from our grasp? These missing instalments of *The Ice Warriors*, along with all the rest, will be made again before too long. In fact, the computers will likely be too clever, and many hours of human effort will be required to make the episodes look *precisely* bad enough.

Sonny Caldinez – who played balloon-headed Ice Warrior cohort Turoc – is the star of the production documentary, *Cold Fusion*. He vividly conveys the small agonies of life as a Martian. "Whoopee-doopee-doo!" is apparently the sound he made when he fell over, and the costume sliced upwards into his crotch – although one suspects that's a polite rephrasing of his actual words. Caldinez is also to be found on the commentary to the surviving episodes alongside Frazer Hines (Jamie), Deborah Watling (Victoria) and grams operator Pat Heigham – whose job it was to play sound effects into the studio during recording. It's not the most edifying of chats, but it's kept trundling along thanks to the skills of moderator Toby Hadoke. Responding to the ecological issues in *The Ice Warriors*, resolute climate change sceptic Hines argues that, should the icecaps melt due to global warming, the hot sun will also turn the water into steam, "so the melting ice will just make up for the water we lose as steam." Where he thinks that steam might be going is anyone's guess. But then, the episodes Hines is watching are no less of a muddle. Even the Doctor gets confused, boldly claiming at one point that plants produce carbon dioxide by photosynthesis. For that he deserves a rap on the knuckles with Ian Chesterton's springiest ruler.

The 1967/68 *Blue Peter* 'Design a Monster' competition is a real treat from the archives. Before the winners are revealed, John Noakes is sternly chastising. "We were quite disappointed that some of the entries were copied," he huffs. That's rich! You can hardly blame the kids. *Doctor Who* itself wasn't exactly fizzing with fresh ideas at the time. *The Ice Warriors* was the third story in a row with an icy/snowy setting, and the creatures' reptile form was an eleventh-hour redesign from Brian Hayles' original idea of a cyborg soldier: a sort of 'cyber' 'man', if you will. The panicked change came so late in the day that bewildering references to 'electrical connections' and 'tin hats' still muddle the broadcast script; and someone *really* should have fixed that. Happily, Noakes' co-presenter Peter Purves proves less minty, and hints that the winning *Blue Peter* monsters might even appear on *Doctor Who* itself. While that promise proved empty, the three finalists still have more surviving screen time – thanks to this clip – than either the Macra or the Chameleons, so that's a kind of immortality. And as the credits roll, one is left to ponder who would win in a scrap between the Steel Octopus (fronds, feathers, lovely lips), the Hypnotron (a forlorn, shuffling eyeball), and Aquaman (who, with those cankles, really shouldn't wear Bermuda shorts); but we can never know for sure. You'd hope for it to be settled in a Big Finish audio, if only any of the buggers could talk. DWM

Scream of the Shalka

Ten years on from its original 'webcast', *Doctor Who*'s first fully-animated adventure finally hits DVD with a whole host of extras.



The new Doctor with his companion Alison and her boyfriend Joe.

REVIEW BY **RICHARD ATKINSON**

DVD BBC
STARRING Richard E Grant (the Doctor), Sophie Okenedo (Alison Cheney)
WRITTEN BY Paul Cornell
DIRECTED BY Wilson Milam
ORIGINAL WEBCAST
13 November – 18 December 2003
RRP £20.42

BBC
DOCTOR WHO
SCREAM OF THE SHALKA
Starring RICHARD E. GRANT

It's of no benefit to anyone for the Doctor to go on an emotional 'journey'. Over the last 50 years of *Doctor Who*, the one reassuring constant has been the Doctor himself. Champion of the underdog, scourge of alien assailants – quirky, indefatigable, likes dressing up. You can fiddle all you like, but that's really all that's needed. In *Scream of the Shalka*, the Doctor (Richard E Grant, taking a brief stab at being the Ninth Doctor) goes on a journey. Over the course of six bite-sized episodes he goes from being an unapologetic grouch, to being an apologetic grouch.

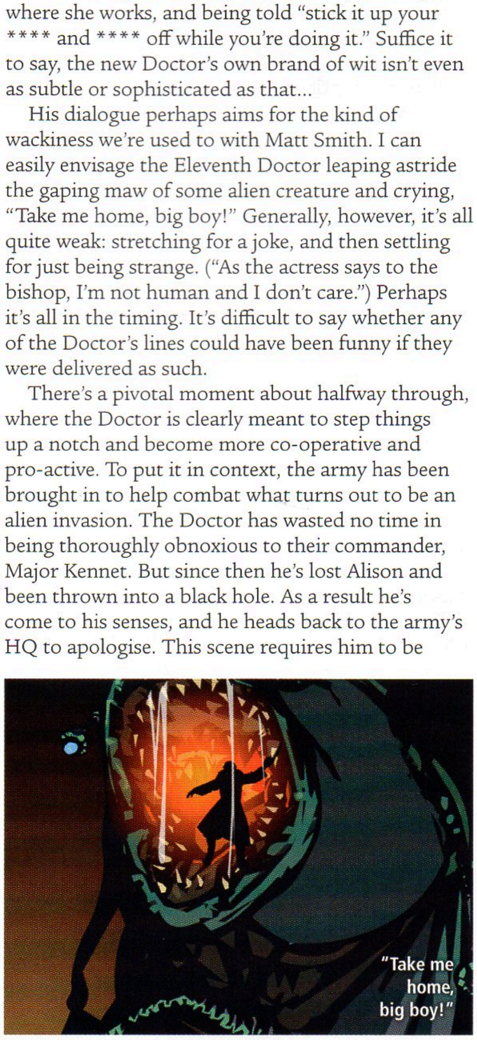
Lessons really hadn't been learnt. This animated adventure, made for the BBC website in 2003, was meant to be a brave new vision of *Doctor Who*, and yet it treads dangerously close to *The Twin Dilemma*'s introduction of Colin Baker, when it was thought that viewers might be interested in the new Doctor being a complete arse for much of his first story. What will really endear the audience to our new lead, they must have thought, is for him to strangle his companion! That'll put the wind up them! Grant's Doctor doesn't go quite that far, but when he's manoeuvred into rescuing his new friend Alison, he whines, "Why didn't you sacrifice yourself?" What a charmer.

He namedrops famous historical figures at the slightest opportunity, as if he's just spent the last 900 years on one long autograph hunt through time. He crowbars topical buzzwords like "weapons of mass destruction" and "regime change" into conversation. He keeps going on and on and on about how eccentric he is, in an "I'm mad, me" kind of way. "Tell me honestly," he says, "Am I irritating you yet?" Honestly? Yes, a little.

Richard E Grant, who's been seen in more recent times coolly playing host to the Great Intelligence, seems like a good casting decision. He's a charismatic figure and a good actor, famous not least for his role in the 1987 film *Withnail & I*, opposite Eighth Doctor Paul McGann. Casting the boorish Withnail as the Doctor – so to speak – feels almost like getting Malcolm Tucker in. Had YouTube even been thought of in 2003, we may have got redubbed video clips of *Shalka* with Alison offering the Doctor a glass of warm chardonnay at the pub where she works, and being told "stick it up your **** and **** off while you're doing it." Suffice it to say, the new Doctor's own brand of wit isn't even as subtle or sophisticated as that...

His dialogue perhaps aims for the kind of wackiness we're used to with Matt Smith. I can easily envisage the Eleventh Doctor leaping astride the gaping maw of some alien creature and crying, "Take me home, big boy!" Generally, however, it's all quite weak: stretching for a joke, and then settling for just being strange. ("As the actress says to the bishop, I'm not human and I don't care.") Perhaps it's all in the timing. It's difficult to say whether any of the Doctor's lines could have been funny if they were delivered as such.

There's a pivotal moment about halfway through, where the Doctor is clearly meant to step things up a notch and become more co-operative and pro-active. To put it in context, the army has been brought in to help combat what turns out to be an alien invasion. The Doctor has wasted no time in being thoroughly obnoxious to their commander, Major Kennet. But since then he's lost Alison and been thrown into a black hole. As a result he's come to his senses, and he heads back to the army's HQ to apologise. This scene requires him to be contrite, embarrassed and then delighted when he discovers Alison isn't dead after all. The animation just can't cope. The way this proto-Ninth Doctor's been drawn means he can't even smile. When he hears Alison is alive, all he can manage is a look somewhere between surprise and indigestion. What's needed is for Richard E Grant to bring all that emotion to his vocal performance, but he delivers every line in the same laboured manner. It sounds suspiciously like he's reading the script for the very first time.



"Take me home, big boy!"

Because this scene falls flat you don't really get the impression that the Doctor has mellowed. By the end, when she joins the Doctor on his travels, it's hard to understand why Alison would want to tag along with this snarky twerp.

She's invited on board the TARDIS by the Master, who's given up his hare-brained plans of world domination and, for some reason, is now a robot. It's nice that's he's played by Derek Jacobi, but he isn't even the shadow of the character we would later see in *Utopia*. He says things that the Master would never say, bemoaning how the Doctor is "right all the time." Perhaps he's been on a journey too.

For one brief, but nonetheless thrilling, moment, the thought occurs that he might be behind the alien invasion of Earth, but no. It looks as if he might at least turn the situation to his advantage, but it all comes to nothing. He's confined to the TARDIS, and as far as I can make out, just there to answer the phone. He's the Doctor's butler. The Master is only in *Scream of the Shalka* because the BBC thought it needed 'something for the fans', but a castrated Master is worse than no Master at all. (If a token gesture really was necessary, then surely it would have made more sense to replace Major Kennet with the Brigadier, since the army effectively play the role of UNIT.)

Besides, the fact that the TARDIS has a valet service is quickly forgotten. When the Shalka draw the TARDIS underground, the Doctor phones the United Nations and asks the Secretary General to send him a team of speleologists to help rescue it. ►

◄ Instead he's sent the army, who he bickers with and then leads on a battle against some kind of gestalt Shalka, which he rides underground to the monsters' lair. He doesn't get back to his ship until after he's fallen into a black hole and remembers that his mobile phone, with a bit of tweaking, can summon the TARDIS to him. He could have saved himself a lot of effort by just using his phone in the first place, to call the Master and ask him to bring the car round.

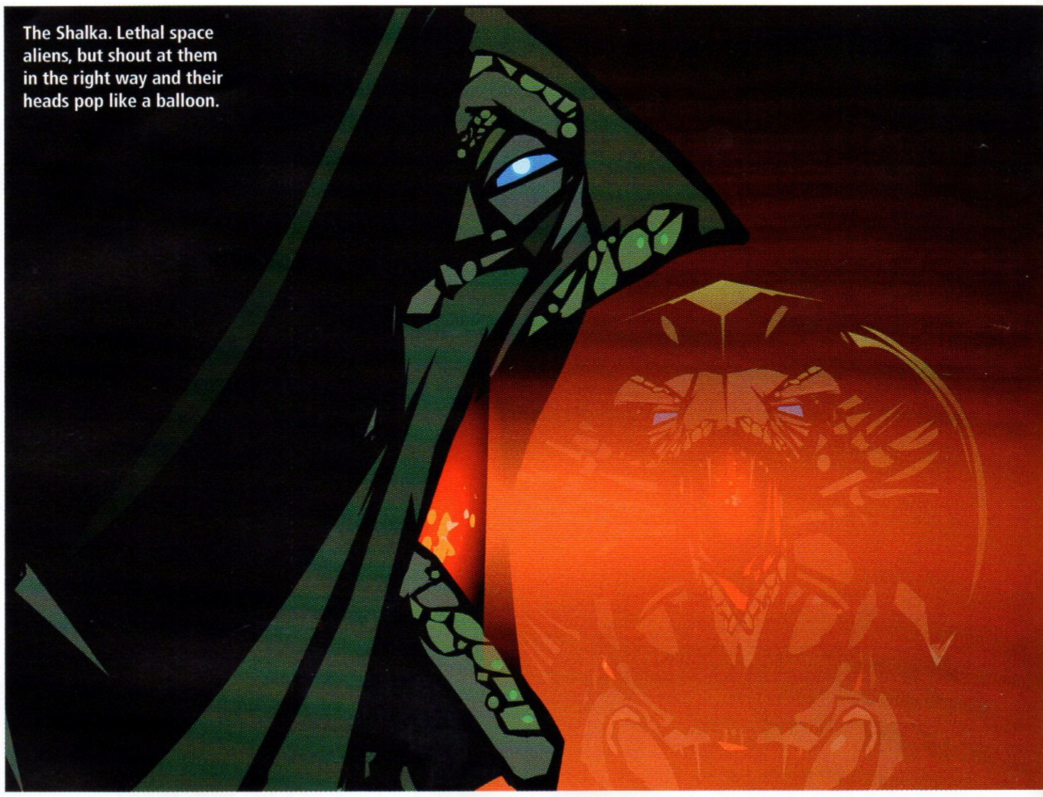
Now, before anyone thinks that I'm being unnecessarily critical, there is much to like. Whoever insisted that monsters should be at the heart of this story obviously knew what they were doing. The Shalka – giant worms that can burrow through volcanic rock, and travel the universe colonising worlds from the inside out – are wonderfully imaginative. Powerful, scary, beautifully drawn and their leader, satisfyingly chatty. Diana Quick, who plays Prime, is absolutely the best thing about *Scream of the Shalka*. She's knows exactly what she's doing – monster acting. She doesn't overact, but nor does she hold back.

Similarly, Sophie Okenedo does spot-on companion acting. She does have *a few* nice moments with the Doctor. My favourite is when Alison is choking on volcanic gases, and the Doctor pulls out an asthma inhaler. "Would you like a huff on my puffer?" he asks. At which point the animators have a little fun, turning both characters 'to camera' with eyebrows raised.

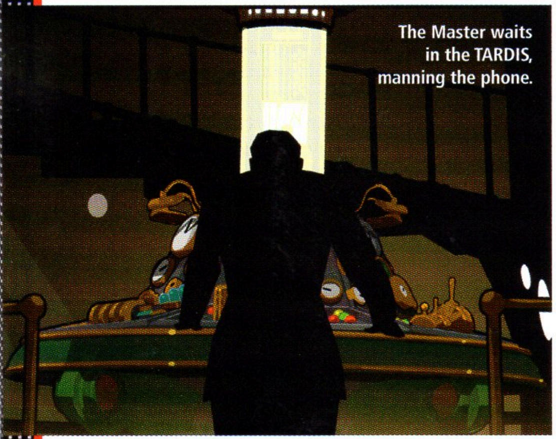
Scream of the Shalka does make a spirited attempt to take *Doctor Who* into previously unexplored areas. There are numerous parallels between *Shalka* and the smash-hit TV series that barged it unceremoniously out of the way. Not least of which is Alison herself. Like Rose Tyler, Alison has to choose between the Doctor and her boyfriend. But in 2003, *Doctor Who* was still very much a chaste enterprise. Boyfriend Joe barely puts his arm around Alison, much less shows her any real affection. There's no remnant of a spark, nothing to be rekindled, and so when she dumps him for the Doctor, it seems no great loss. It's a pity, because given more to work with I believe Okenedo would have been amazing.

Likewise, as much as I may stick the boot into *Shalka*'s Doctor, I do realise that they were trying to make him enigmatic. But whereas the Time War and the passing of the Time Lords presents Christopher Eccleston's Doctor as a sympathetic figure, Grant's mysterious unresolved issues, just make him seem cold and unengaging.

Perhaps the true mark of *Scream of the Shalka*'s ambition is its conclusion. The climax is played out on a global scale... an approach that would later pay dividends in episodes like *The Christmas Invasion* and *Army of Ghosts*. But here it's clear that the animators are overstretched. Repeating the same fairly static shots of men and women possessed by the Shalka doesn't really capture the feeling of a worldwide disaster. Happily, in this instance the soundtrack does step up to save the day... and actually, the idea of the Doctor singing the monsters to death is unashamedly fun.



The Shalka. Lethal space aliens, but shout at them in the right way and their heads pop like a balloon.



The Master waits in the TARDIS, manning the phone.

Nowadays, of course, there are many fans clamouring for huge swathes of the Hartnell and Troughton eras to be turned into cartoons. But really, they don't want animation, they want the missing episodes back. Even if BBCi could have made a forward-looking, ongoing series of Ninth Doctor adventures, animation would always have been a substitute for what fans really wanted – a TV series. *Scream of the Shalka* was a valiant attempt to reinvent and reinvigorate *Doctor Who* for its 40th anniversary, but even if it had been any good, it *still* wouldn't have been the real thing.

DVD Extras

Executive producer James Goss presents the 'Making of' feature *Carry on Screaming* with unwarranted gravitas. I kept expecting him to say, "It was a decision that changed *everything*." He is, nevertheless, very watchable, mesmerising even, as he wanders around deserted BBC offices fretting ominously about just how hard it was to get the project off the ground, past everyone at the BBC, and onto our computers.

He's joined on the documentary by fellow BBCi exec Martin Trickey, *Shalka*'s producers Jelena Djovdjevic and Muirrin Lane Kelly, animation producer Jon Doyle, and the writer, Paul Cornell. It's clear that all the decisions that they took were for good reasons, and it's just one of those situations where it didn't quite all come together. "I'm glad we didn't end up being proper *Doctor Who*," says Cornell, "but I think we gave it a really good shot."

Whatever else you might say about this story, it certainly has an impressive cast. Included here is a compilation of interviews conducted during production in 2003. Director Wilson Milam is joined by the majority of the cast. And although Richard E Grant is nowhere to be seen, there is no shortage of endorsements from his colleagues. It seems that the potential was there for him to be a great Doctor, but it was sadly unfulfilled.

The commentary track is generally upbeat. James Goss is a bit more subdued here, voicing his own reservations about the production, but Wilson Milam more than makes up for anyone's doubts, heaping praise on all concerned. It's a testament to just how hard everyone worked on the project, but I think he goes a little far when he claims the script is full of one-liners. Moderator Toby Hadoke is to be praised for challenging Paul Cornell about his lead actor's performance. Paul concedes that, to begin with at least, Richard E Grant may not have been entirely comfortable in the role.

There's about 27 minutes of isolated music cues, and a gallery of pictures from the serial, many taken by **DWM**'s Benjamin Cook during his memorable visit to the studio [*see issue 336 for the full story – Ed*].

The information subtitles are meticulously thorough. When the Doctor laments the lack of any Pachelbel on the pub jukebox, and says he thought he would have at least made *Smooth Classics 2*, the subtitles reply, with precision timing: 'The album *Classic FM: Smooth Classics 2* (2003) does, in fact, feature a Pachelbel track: "Sanctus"'.

The best of the special features, though, is *The Interweb of Fear* – a look at the history of the BBC's internet service and the instrumental part that *Doctor Who* played in its development. It's fascinating, not least for its interview with Ben Lavender, the inventor of the BBC iPlayer. The main focus, however, is the pioneering work done by the BBC Cult website, including ebooks years before they were a part of everyday life and, of course, their series of increasingly ambitious webcasts. *Scream of the Shalka* might not be all that it could have been, but it's evidence of ambition and creativity within the BBC at that time, and that in itself is something worth celebrating. **DWM**

The Fourth Doctor Time Capsule

DVD/CD GIFT BOX BBC

FEATURING *Terror of the Zygons* DVD, *Genesis of the Daleks* CD, plus other goodies

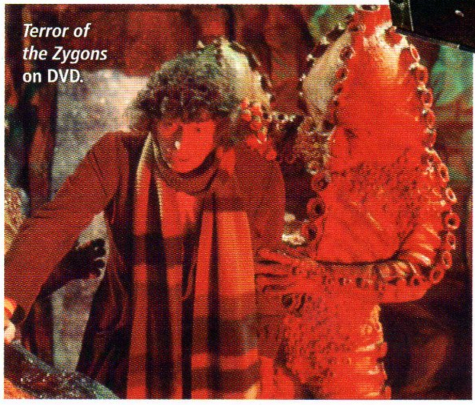
STARRING Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan)

RRP £59.99

In 1981, the final moment was prepared for, as Tom Baker left his seven-year tenure as one of the most popular Doctors to date. 32 years later and fans new and old are able to unearth *The Fourth Doctor Time Capsule*, in a celebration of his legacy that extends to way beyond those seven years. The content of the limited-edition Gallifreyan chests (there have been just 5000 made), which has the seal of Rassilon stamped rather approvingly on the front, includes art cards, a DVD, a book, an audio, an action figure, a sonic screwdriver, a TARDIS translator and even a letter from the man himself. A range of different goodies across different mediums coming together to form a wonderful tribute to the Fourth Doctor.

When opening the capsule we're sadly not greeted by dust or dry ice pouring out but instead a big welcome from Tom Baker. A double-sided, 'hand-written' letter by the Doctor himself is probably as good as getting a letter from Father Christmas introducing you to all the presents that await you under the tree. With his comforting words and personal accounts, Tom really makes you feel like he is telling all as he puts the kettle on and natters to you in the cosy security of his home.

The box features an exclusive full-colour print of the Fourth Doctor, along with art cards of each of his companions which leaves you flicking through and reminiscing about the Fourth Doctor's extended family, in the same way you might look through old family photos. Also included is a new edition of Simon Messingham's novel *The Tomb of Valdemar*, originally published by BBC Books in 2000. While a welcome addition to the set, it's a pity that one of the more celebrated novels, such as *The Romance of Crime* by Gareth Roberts (published in 1995 by Virgin Books), wasn't reprinted instead .



Terror of the Zygons on DVD.

> **'Always one of the most interesting Doctors for his unlikely anecdotes and tall tales, Tom Baker's contribution here is magical.'**

Once you've brushed up on your Old High Gallifreyan, you should be able to identify the three discs that are contained within this set – that, or you can use the very, ahem, 'high tech' accessory known as the 'TARDIS Translator' (a piece of transparent red plastic film) which helps you decipher them as you run it over the exclusive packaging.

Voted one of the top twenty *Doctor Who* stories of all time in **DWM**'s *Mighty 200* poll of 2009, *Terror of the Zygons* represents the Fourth Doctor's TV stories in this set. Making its début on DVD, this newly restored release is presented with both its original mono and a new 5.1 Dolby Digital surround soundtrack, but no other special features. But for such a fantastic story, with the Loch Ness Monster and the superb shape-shifting Zygons, it's a joy enough to simply have on its own – even more so ahead of the full DVD, which will be available from 30 September [*see page 76 – Ed*].

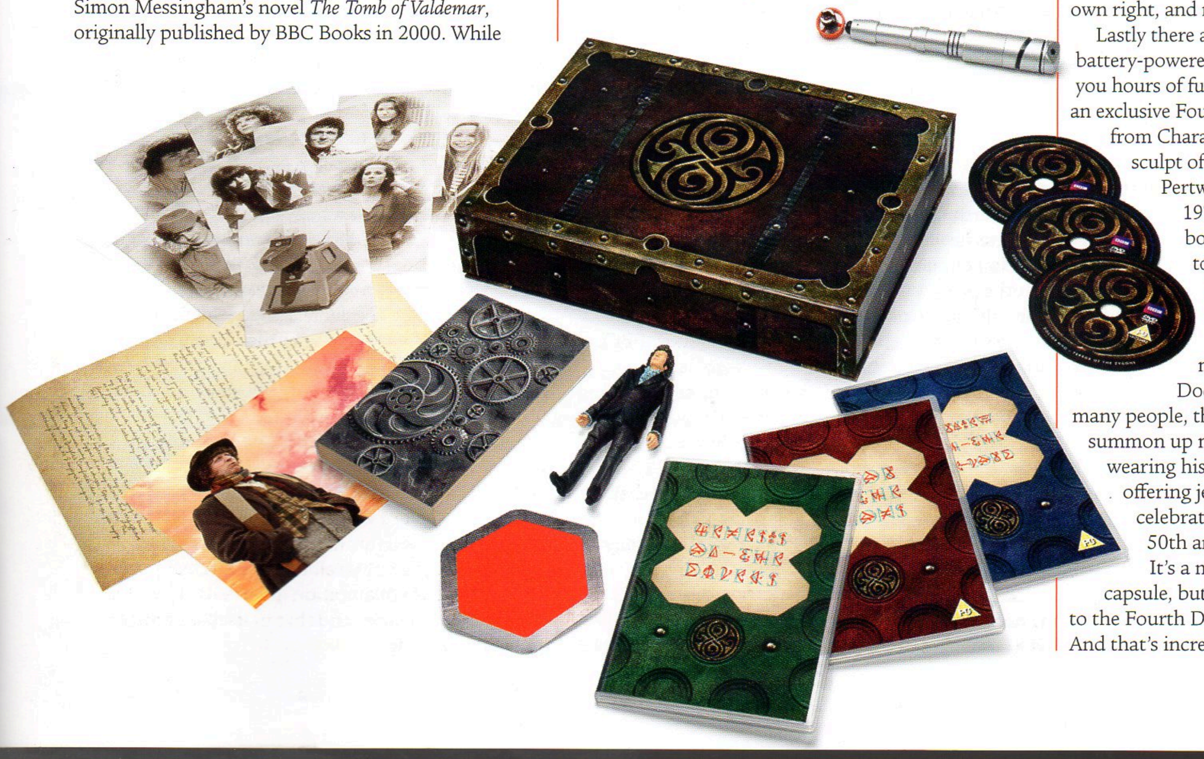
An Interview with a Time Lord, another item exclusive to the capsule, is a specially commissioned DVD interview with Tom Baker, in which he recounts some lesser known tales and insights on his time as the Doctor. Always one of the most interesting Doctors for his unlikely anecdotes and tall tales, Tom tells of how he got on (or *didn't* get on) with other Doctors during the original regeneration scenes, and then at later appearances at conventions. His accounts of visiting hospitals, and the faith that families put in him for merely being the Doctor as he'd visit in character, are magical. In addition, he discusses his newfound love of recording Big Finish audio dramas, and talks about all of his Doctor's companions like old school friends. It's a pleasure to watch.

The CD version of the abbreviated soundtrack to 1975's *Genesis of the Daleks* is repackaged for the *Time Capsule*. First released in 1979 on vinyl, this audio has now been released many times. However, with its linking narration from Tom Baker, it's a classic in its own right, and remains an excellent listen.

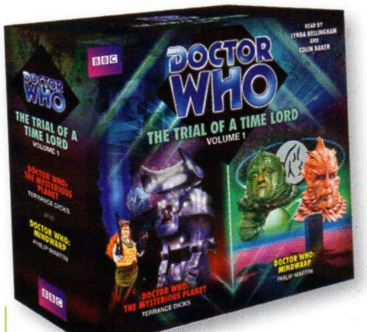
Lastly there are two toys to play with. There's a battery-powered sonic screwdriver, guaranteed to give you hours of fun when pointed at doors. Then there's an exclusive Fourth Doctor regeneration action figure, from Character. This is an absolute gem, a detailed sculpt of a very young-looking Tom Baker in Jon Pertwee's frills, as seen briefly in Part One of 1974's *Robot*. However, like the choice of book for this set, it's a peculiar decision to include this figure rather than one of the Fourth Doctor in his more familiar hat and scarf.

The Fourth Doctor is one of the most well remembered and popular Doctors of all time. Even today, to many people, the words 'Doctor Who' instantly summon up memories of the Fourth Doctor, wearing his multi-coloured scarf and floppy hat, offering jelly babies, with K9 at his side. To be celebrating him decades later in this special 50th anniversary year is an absolute treat.

It's a nostalgia trip for some, a genuine time capsule, but it also acts as a complete introduction to the Fourth Doctor for a whole new generation. And that's incredibly exciting. **LUKE SPILLANE**



The Trial of a Time Lord – Volume 1



TALKING BOOKS AudioGO

WRITTEN BY Terrance Dicks, Philip Martin
READ BY Lynda Bellingham, Colin Baker
FEATURING The Sixth Doctor, Peri
RRP £18.35 (CD), £13.98 (download)

Volume 1 of AudioGO's release of 1986's epic 14-part *The Trial of a Time Lord* begins with the novelisation of Parts One-Four – *The Mysterious Planet*. Here, the Doctor recalls his time on the planet Ravolox, where a primitive society was kept down by an underground dwelling robot called Drathro. Lynda Bellingham, who played the Inquisitor in the original TV story, reads the story and impresses throughout. Whether through memory or just an innate understanding of the material, she nails every characterisation.

The second adventure in the set is *Mindwarp*, the adaptation of Parts Five-Eight. Read by the Sixth Doctor himself, Colin Baker, the story brings the Doctor and Peri to Thoros-Beta where they are reunited with the villainous and profit-hungry Sil. If imitation is the sincerest form of flattery, then Nabil Shaban (Sil) and Brian Blessed (Yrcanos) in particular will be pleased by Baker's reading.

Philip Martin's writing often falls into patches of pure dialogue but, with the narrative packed full of monsters, he also takes opportunity to emphasise the horror. Sound designer Simon Power creates some internal continuity by re-using his Time Lord theme composed for *The Mysterious Planet*, and following the sterile environments of that adventure, seems suddenly spoilt for choice, finding sounds for mad scientist laboratories and the story's roll call of creatures.

Mindwarp is arguably *Trial*'s strongest segment and this reading acts as a reminder of how suited Martin was to the series. A success.

VANESSA BISHOP

Ghost Light

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
GHOST LIGHT
MUSIC BY MARK AYRES

SOUNDTRACK Silva Screen

MUSIC BY Mark Ayres
RRP £9.49 (CD), £7.99 (download)

Ghost Light's score, by Mark Ayres, was originally released by Silva Screen in 1993. It's now been remastered with longer tracks and Mark's complete initial 'demo' music for Part One.

The score captures our perceived view of the Victorian era at its most stifling – heavy and choral, and thick with the weight of Empire and conquered climes as represented by the explorer Redvers Fenn-Cooper and the pipes and native drums on tracks such as *Uncharted Territory* and *Heart of the Interior*. Elsewhere, the score appears to have echoes of Saint-Saëns' *The Carnival of the Animals*, *The Aquarium* in particular. Meanwhile, *The Madhouse* and *Time to Emerge* airily throw light notes about as if to point out some sophistication and beauty amongst the gloom.

This edition combines consecutive cues to make longer tracks of four or five minutes – a good move. *Loss of Control* actually picks up something of a beat and benefits from a clear beginning, middle and end. *Trick of the Light* combines a variety of recurring themes to become a kind of chaos, while *Requiem* reveals elements that were previously thought to be sound effects as music.

Ghost Light is a standout score. Only one track refers to Gabriel Chase – *The Madhouse* – but in truth, that house is everywhere: the sliding scale of Ace's flight down its main staircase (*Burnt Toast*), the descent of its ornate lift (*Indoor Lightning*) and the harsh, scraping sounds of its stone basement (*Ace's Adventures Underground* and *Out of the Shadows*). The demo tracks prove very similar but tick a box for completists. The only real disappointment here is the no-show of genuine period song *That's the Way to the Zoo* – no doubt the rights issues are complicated, but what a wonderful bonus track it would have made.

VANESSA BISHOP

Enemy Aliens

AUDIO READING AudioGO

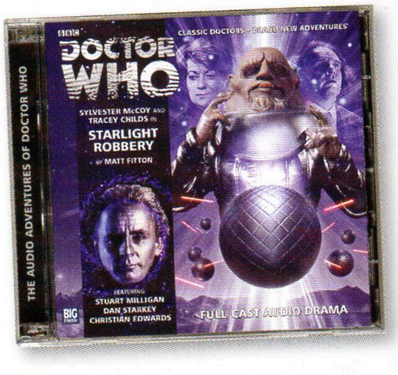
WRITTEN BY Alan Barnes
PERFORMED BY India Fisher and Michael Maloney
FEATURING The Eighth Doctor and Charley
RRP £10.20 (CD), £6.79 (download)

Destiny of the Doctor reaches number eight with *Enemy Aliens*, which also features the return of India Fisher as Charley Pollard. Early on in their travels together, at the behest of his eleventh incarnation, the Eighth Doctor, slightly resentfully, takes Charley to 1930s London where they quickly become embroiled in a conspiracy and are framed as assassins. Fugitives from His Majesty's government, the two time-travellers have to evade capture and clear their names, while trying to unmask the real conspirators and foil an invasion plot by enemy aliens.

It's a pleasure to hear India Fisher back, particularly in a story by Alan Barnes, who wrote her introduction, her swansong, and various memorable adventures in between. *Enemy Aliens* takes place before her relationship with the Doctor became angsty and complicated, and as a result recaptures something of the breezy, joyful freedom of those early Paul McGann audio stories. Fisher reads the story with gusto, and Charley has the same 'jolly hockey sticks', head-girlishness as always, mixed with just a hint of awe for her impossible Doctor.

In keeping with Charley's upper-crust background and the Eighth

Starlight Robbery


DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
SYLVESTER McCOY AND TRACEY CHILDS IN
STARLIGHT ROBBERY
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING STUART MILLIGAN DAN STARKEY CHRISTIAN EDWARDS
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will), Dan Starkey (the Sontarans)
RRP £14.99 (CD), £12.99 (download)

Picking up where last month's audio (*Persuasion*) left off, *Starlight Robbery* sees the Doctor, Klein and Will Arrowsmith arrive in the far future in search of Kurt Schalk and his persuasion machine. They've tracked it to an interplanetary arms fair, run by an old enemy of the Doctor, the avaricious amphibian Garundel. Worse still, in orbit is a Sontaran war fleet, set on claiming the persuasion machine for its own ends.

Persuasion was an inauspicious beginning to this trilogy, so it's pleasing to report that *Starlight Robbery* is a vast improvement. A large part of the credit has to go to Dan Starkey – Strax in the TV series – who's given the chance to bring a whole army of Sontaran troopers to life. Striking the right balance between aristocratic disdain, meat-headed belligerence and jingoistic pride, Starkey's Sontarans are brilliant, worthy successors to Kevin Lindsay's originals.

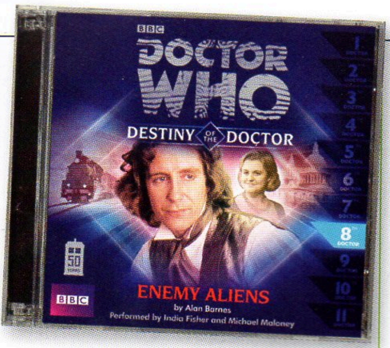
The Alchemists

AUDIO READING Big Finish

WRITTEN BY Ian Potter
PERFORMED BY Carole Ann Ford (Susan), Wayne Forester (Pollitt)
FEATURING The First Doctor and Susan
RRP £8.99 (CD), £7.99 (downlaod)

There's a conundrum at the heart of this month's *Companion Chronicles* story: one that niggled this listener long after the conclusion of the play. It's not the mystery of how to turn commonplace materials into gold. It's the mystery of why the characters in the story speak with German accents. It's not like everyone spoke with a French accent in revolutionary Paris, so why here? The only logical conclusion is that the Germans are all speaking *'Allo 'Allo!* English. How strange.

The story is set in Berlin in the early 1930s. The First Doctor and Susan have arrived, by accident as usual, at a crisis moment in Earth's history. But while Susan worries about Hitler's rise to power, the Doctor is far more interested in a gathering of the smartest men of the time on the outskirts of the city – Rosenberg, Planck and especially Fritz Haber. The Doctor is determined to seek them out, regardless of the risks, and regardless of having none of the practically worthless German currency.



Doctor's youthful *joie de vivre*, *Enemy Aliens* takes the form of an extended chase, more than slightly inspired by John Buchan's novel, *The Thirty-Nine Steps*, with the *William Tell Overture* taking the place of the book's mysterious code words. Throwing in her lot with a mysterious stranger, Charley has to disguise herself as a boy, hide in a coffin, and even contemplates marriage at Gretna Green. Meanwhile, the Doctor races through the background of the story, putting the world to rights before finally revealing the true meaning of the story's title.

Concluding with a surprising twist, *Enemy Aliens* is one of the very best of the *Destiny of the Doctor* series, perfectly evoking the 'Paul McGann era' of the early 2000s. The Eighth Doctor couldn't have asked for more... **MATT MICHAEL**

> **'It's a pleasure to hear India Fisher back, particularly in a story by Alan Barnes...'**

That said, the Sontarans are not the real villains here. It's Stuart Milligan as Garundel who's the real mastermind behind the plot. As camp as Christmas, Garundel prances through the story delighting in his own clever wickedness, which makes his final, shocking betrayal all the more stunning. It would be a stretch to call Garundel fun – he's deliberately crafted to set your teeth on edge – but he's an eminently hateable baddie.

Between the Sontarans and Garundel, it would take Sylvester McCoy at the very height of his spoon-playing, r-rolling pomp to make the Seventh Doctor stand out. But oddly, the Doctor is largely absent from the story – holed up in the TARDIS while Klein and Will get to have all the fun. No matter; Tracey Childs is more than capable of carrying the story, especially given Klein has to disguise herself as a leather-clad, dominatrix warlord to participate in the arms fair. Mixing the steely determination we've come to expect with a nice line in sarcastic humour, Klein continues to be Big Finish's most fascinating companion. Her final showdown with the Doctor, mixing ruthlessness with surprising sensitivity, is superb.

Will Arrowsmith, who failed to impress last time, is almost as wet here: faffing about and wittering about social graces while everything is going to hell around him. His romance with Garundel's assistant Ziv is one of the least convincing in a series not known for believable relationships. I still suspect that there's more to Will than meets the eye; surely no UNIT member could be as useless as he seems?

Packed with incident – duelling aliens, starship chases, massive space battles – *Starlight Robbery* is a big, dumb epic, and immensely likeable. Ending on a cliffhanger, with the arrival of next month's baddies, with the Doctor and Klein at loggerheads, and with the fate of the persuasion machine still unclear, I'm really looking forward to hearing how this trilogy will conclude. **MATT MICHAEL**

Narrated by Carole Ann Ford, this story is set before the Doctor's first TV adventure – that is, before he met Ian and Barbara and became the Doctor. Here, he's just Susan's grumpy grandfather, a Time Lord fanboy joyriding a stolen TARDIS across time and space to meet famous people, and in no way a responsible adult.

DOCTOR WHO
CAROLE ANN FORD PERFORMS
THE ALCHEMISTS
BY IAN POTTER
WITH WAYNE FORESTER AS POLLITT
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

When the Doctor is kidnapped, Susan is left stranded in a dangerous age, forced to turn to Hitler's ruthless SA troops for help, visiting the famous cabarets of decadent Weimar Berlin and finally understanding the conspiracy she and her grandfather have got caught up in.

Ford's performance is understated and compelling – with no Ian and Barbara to help her, she has to take the initiative herself, which is something she rarely had chance to do on TV. By its end, she has discovered that money really is the root of great evil, and the melancholy, cold atmosphere of the play resolves into a chillingly bleak climax that again makes you regret the First Doctor's frequent warning that you can't change history. This is excellent. **MATT MICHAEL**

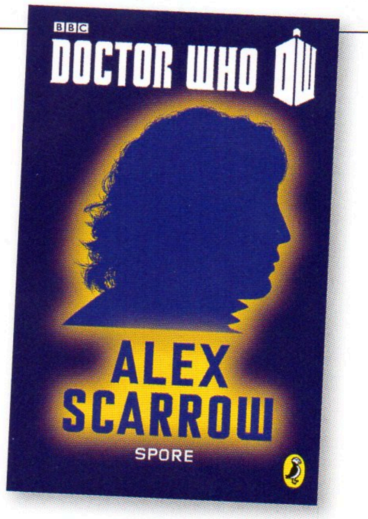
Spore

EBOOK Puffin
WRITTEN BY Alex Scarrow
FEATURING The Eighth Doctor
RRP £1.99

With a best-selling Young Adult book series titled *Time Riders* to his name, Alex Scarrow is an obvious fit for Penguin's ebook series.

There's no preamble to *Spore*, with the Eighth Doctor sticking his head out of the TARDIS door in the first line as Scarrow makes the best of the brief word count from the off. The Time Lord has tracked a probe on its descent to Earth, a probe that he suspects contains a threat to all life on the planet with resonance for his Time Lord heritage.

Scarrow takes his cue from the Eighth Doctor's one and only TV appearance. Just a Doctor travelling solo with no agenda beyond lending a helping hand. This could easily be an episode of the proposed series that might have come had the TV Movie been a success in the US. A small town American setting, the Doctor arriving and being pulled into a terrifying battle while acquiring a 'companion of the week' – Captain Evelyn Chan.



Scarrow knows his *Doctor Who*, taking a more personal route as opposed to big-budget battles in the desert. This could easily be the US military blasting monsters to bits, but instead it's the Doctor and Chan alone against the monster.

The Eighth Doctor himself is nicely rendered, Paul McGann's considered heroism brought to life on the page with dry humour as he walks into horrific situations in a calm manner. Scarrow's prose is economic and pacey, which these stories undoubtedly need.

Spore ticks all the right boxes to satisfy the range of readership. It's a good *Doctor Who* story that could easily fit into the era it sets out to evoke. **MARK WRIGHT**

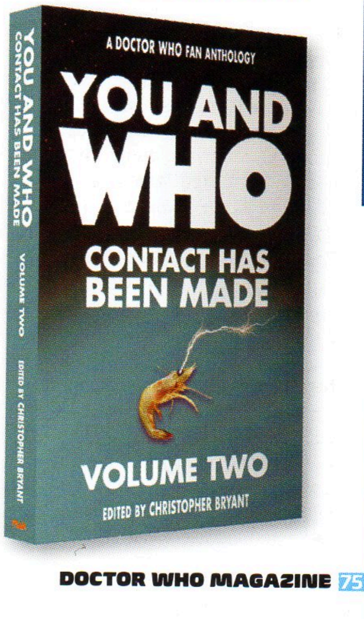
You and Who: Volume Two - Contact Has Been Made

BOOK Miwk
EDITED BY Christopher Bryant
RRP £12.99

While Volume One of this charity collection of fan essays covered 1963 to 1989, Volume Two looks at the episodes from the twenty-first century. The idea is the same: contributors choose a story and wax lyrical about its merits or share their personal memories of the tale. Everything kicks off with a foreword by Douglas Mackinnon, director of *The Sontaran Stratagem*, *The Poison Sky*, *The Power of Three* and *Cold War*.

And so the stage is set for musings on *Doctor Who* from 2005 to 2012. The results are fascinating, but the real highlight of this volume comes with the Matrix section, where the writers turn their attention away from TV, and to magazines, books, audios and websites, plus TV spin-offs, from *K9 and Company* to *The Sarah Jane Adventures*. We're also treated to a look at the various title sequences, memories of the Peter Cushing movies and even the *Genesis of the Daleks* LP.

It all reinforces the importance of these many and varied sidesteps. For most fans, these supplementary adventures are just as important as the Doctor's televised antics, sometimes more so. They help keep the faith in the dark months when the show is off-air, taking you and the TARDIS in unexpected directions, and are lovingly remembered here. **CAVAN SCOTT**

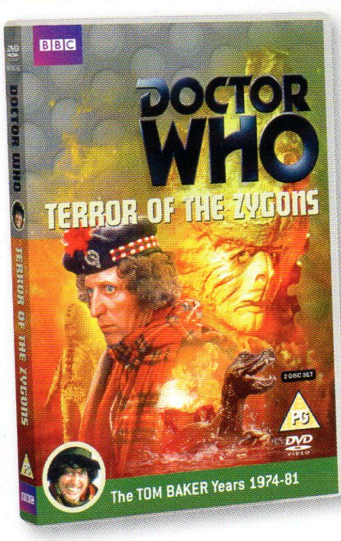


Terror of the Zygons

DVD BBC
STARRING Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan), Nicholas Courtney (Brigadier Lethbridge-Stewart), John Levene (RSM Benton)
WRITTEN BY Robert Banks Stewart
DIRECTED BY Douglas Camfield
FIRST BROADCAST 30 August – 20 September 1975
RRP £20.42
RELEASED 30 SEPTEMBER

When Harry met Broton.

The moment has arrived: with the release of *Terror of the Zygons*, every surviving complete *Doctor Who* story from the show's original 26-year run is now out on DVD. In some respects *Zygons* is a neat conclusion, with the titular monsters just about to reappear on television in *Doctor Who*'s 50th Anniversary Special.



"This DVD was definitely my swansong," documentary producer Ed Stradling tells **DWM**, "as I finished working on the *Doctor Who* DVDs in April 2012 – and *Zygons* was my last one. In terms of the documentary, it's a workmanlike making-of – there was a reasonable tale to tell, but unhappily not many people left around to tell it. [Guest actor] Tony Sibbald died just after I'd written to him – actually, that's not the first time that's happened with someone – and most of the other actors were either dead or unavailable. Thankfully, the story's producer, Philip Hinchcliffe and its writer, Robert Banks Stewart, carry the programme reasonably well."

One significant contributor who died a long time ago was director Douglas Camfield, subject of a tribute programme here. "We'd done some planning for a Camfield obituary when *The Seeds of Doom* DVD was in preparation," Stradling remembers. "We certainly asked Graeme Harper about him a few years ago during an interview, with a programme like this in mind. Douglas' son, Joggs, was really helpful in providing photos for that programme, and his interview brought an important personal touch to the whole thing. Getting Celia Imrie was a real coup, too – she was grumbling about never having been in *Doctor Who* – that was only 18 months ago, but since then she's done an episode with Matt Smith and also an audio story!"

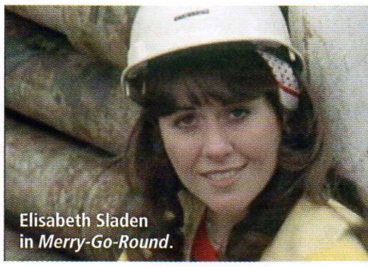
The DVD features a little bit of *Doctor Who* material often spoken of but never before seen – the location scene in which the TARDIS first lands, cut from the story's broadcast at the time.

"It was clear from close examination of the transmitted version that the scene must have been dropped very late in the day," reckons Steve Roberts, who co-ordinates many aspects of the DVD releases. "According to an interview with Douglas Camfield in the fanzine *1978/79 DWAS Yearbook* a split-screen shot was the problem and it was dropped because it was 'technically below standard..'. There were only 20 minutes between the two shots, but the light had changed so much you could clearly see the dividing line between the two halves."

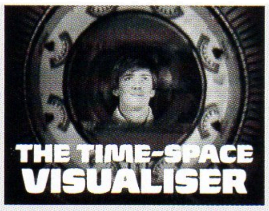
> "In 2008, the BBC found some *Terror of the Zygons* film cans... including a deleted scene!"

So where has this come from? "We had a location sound recording of the scene from Richard Bignell," Steve Roberts reveals. "It was part of a load of ex-BBC tapes a radio station had acquired for re-use, and was even labelled up as *The Secret of Loch Ness*, the story's original working title. Mark Ayres had access to the fully scored music from the scene, via composer Geoffrey Burgon's own copy. Then, in April 2008, I was emailed by Andrew Martin at the BBC's archive at Windmill Road in London. They had just taken delivery of a number of cans of film that were found in the house of film editor

At long last, the legendary deleted scene!



Elisabeth Sladen in *Merry-Go-Round*.



Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

SEPTEMBER

THURSDAY 26

BOOK

- ***The Doctor – His Lives and Times*** by James Goss and Steve Tribe BBC Books £20.00 See page 77

CD - AUDIO DRAMA

- ***Jago & Litefoot – Series Six*** by Jonathan Morris, Matthew Sweet, George Mann, Justin Richards. Big Finish £30.00 See page 79

MONDAY 30

DVD

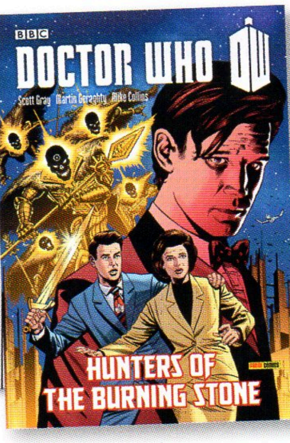
- ***Terror of the Zygons*** by Robert Banks Stewart. [Fourth Doctor, Sarah, Harry] BBC DVD £20.42 See above

OCTOBER

TUESDAY 1

COMIC COLLECTION

- ***The Chains of Olympus*** by Scott Gray [collected **DWM** comic strips] Panini £12.99



BBC
DOCTOR WHO
Scott Gray Martin Geraghty Mike Collins
HUNTERS OF THE BURNING STONE

- ***Hunters of the Burning Stone*** by Scott Gray [collected **DWM** comic strips] Panini £13.99

THURSDAY 3

CD

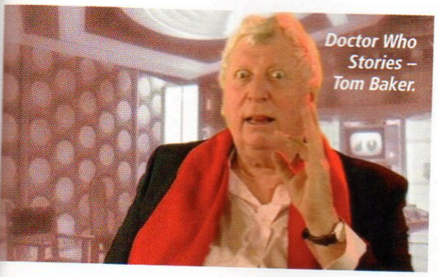
- ***Doctor Who at the BBC Volume 8 – Lost Treasures*** AudioGO £13.99 See page 79
- ***Fifty Years of Doctor Who at the BBC*** [Volumes 1-8 of *Doctor Who at the BBC*] AudioGO £100.00

The Doctor and Sarah attempt to solve the mystery of Loch Ness.

Ian McKendrick following his death, including some cans marked as *Terror of the Zygons*. I realised there was a slim chance that it could contain the deleted scene. And that's exactly what we found!

"Being a cutting copy, it was quite rough – dirty, covered in chinagraph pencil marks and chopping from colour to monochrome from shot to shot. Nevertheless, we cleaned and reassembled it and Peter Crocker spent a fair while cleaning it up. Using modern grading tools we were able to match the two halves of the split screen much more convincingly. Peter then employed Stuart Humphryes to hand colour the monochrome shots, returning the whole scene to colour. Mark remixed the audio using the location tape and Burgon's music master and we integrated the scene back into the episode to form a 'director's cut' of the first episode..." **DAVID DARLINGTON**

BUY IT BECAUSE... It's one of the very best *Doctor Who* adventures, including footage that you'll never have seen before!


Doctor Who Stories – Tom Baker.

WHAT'S IT ABOUT?

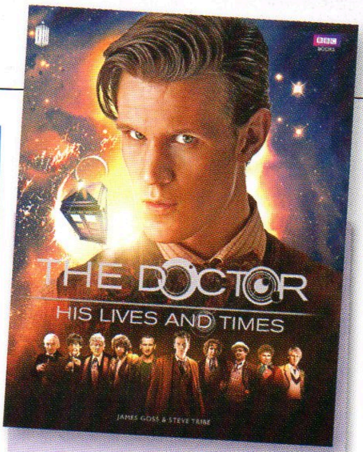
Answering the Brigadier's space/time telegraph, the Doctor, Sarah and Harry arrive in the village of Tulloch, near Loch Ness. Following a series of attacks on oil rigs, many locals are blaming the legendary monster. The Doctor discovers the creature to be the Skarasen – cyborg pet of invading aliens the Zygons. With their own planet having been destroyed and their spaceship crippled, these deadly shape-shifters are now intent upon taking control of the planet Earth...

EXTRAS

- Commentary with writer Robert Banks Stewart, producer Philip Hinchcliffe, production unit manager George Gallaccio, make-up designer Sylvia James and sound designer Dick Mills, moderated by Mark Ayres.
- *Scotch Mist in Sussex* – the making of *Terror of the Zygons.*
- Extended edit of Part One including a newly restored deleted scene.
- *Remembering Douglas Camfield*: a tribute to the director.
- *The UNIT Family*: Part 3
- *Doctor Who Stories* – interviews with Tom Baker and Elisabeth Sladen.
- Contemporary excerpts from *Merry-Go-Round* and *South Today*.
- Isolated Music Score
- Optional Dolby Digital 5.1 soundtrack
- Easter Eggs
- PDF of original *Radio Times* listings
- Photo gallery
- Subtitle production notes
- Coming soon – *The Tenth Planet*

The Doctor - His Lives and Times

BOOK BBC
WRITTEN BY James Goss & Steve Tribe
RRP £20.00
RELEASED **26 SEPTEMBER**



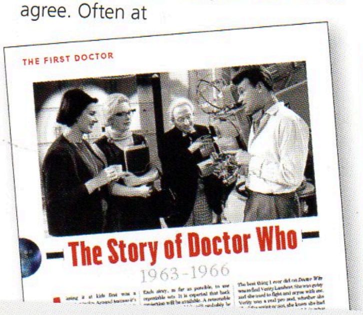
WHAT'S IT ABOUT?

This is the story of an impossible life – of a man who borrowed a spaceship, travelled through time and continually saved the universe – as told by the Doctor's friends, by his enemies, and by the man himself...

One year on from their delightful and diverting *A History of the Universe in 100 Objects*, Steve Tribe and James Goss have teamed up once more. For more of the same? Well, yes... and no.

"We were just delighted that people 'got' *100 Objects*," Goss reveals. "There's a danger with a book like that that you'll do something, and then it'll be your own private joy. Luckily, other people seem to have liked it! The new book, *His Lives and Times*, is in some ways an attempt to follow in the footsteps of Clayton Hickman's *Brilliant Books*, but is trying to be a *Brilliant Book* of *all* of *Doctor Who*. Clayton's books managed to switch effortlessly from fictional to factual content, and we tried to do the same."

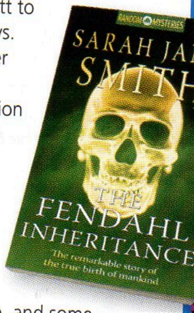
"The *Brilliant Books* were one element in the background when this book was being developed and written," points out his colleague, Steve Tribe, "but at least as important is *Sherlock: The Casebook* by Guy Adams. These books between them suggested a starting point and direction for *His Lives and Times*, which we then instantly deviated from! *100 Objects* was James and me slipping the leash and producing our own mad vision of a *Doctor Who* book that actually reflected the fun of watching the series, and happily just about everyone seemed to agree. Often at great length. So we decided the new book would have the same aims but a totally different approach..."


THE FIRST DOCTOR

The Story of Doctor Who

1963-1966

So much for the approach – what of the detail in the content itself? "The oral history of *Doctor Who* was compiled from lots of sources," Goss reveals. "[**DWM** contributor] Andrew Pixley scoured fanzines for rare and forgotten articles, and we combed reference books and magazines, and sent out Tom Wicker and Darren Scott to conduct fresh interviews. This resulted in a master document that runs to over a quarter-of-a-million words, from which we took only a fraction. We're still hopeful that BBC Books will publish the complete oral history at some point – there's some fascinating stuff in there, and some real finds, such as Lalla Ward talking about the time she introduced Richard Dawkins to the Mitchell Brothers.



"I'm very pleased with how lovely the fictional content looks – from Sarah Jane's book covers to an issue of the *Telepress* – but it's also nice to have a history of the programme in there as well." **DAVID DARLINGTON**

BUY IT BECAUSE... It's a double-barrelled assault; an imaginative charge through *Doctor Who's* history, both fact and fiction.

CD - AUDIO READING

■ ***Destiny of the Doctor 10: Death's Deal*** by Darren Jones [Tenth Doctor and Donna Noble] AudioGO £10.20 See page 78

CD - TALKING BOOK

■ ***The Trial of a Time Lord – Volume 2*** by Pip and Jane Baker. [Sixth Doctor, Mel] AudioGO £18.35

THURSDAY 17

MAGAZINE

■ **DWM 466** Panini £4.75

THURSDAY 24

BOOK

■ ***The Vault*** by Marcus Hearn BBC Books £30.00

MONDAY 28

DVD/Blu-ray

■ ***The Complete Seventh Series*** [Eleventh Doctor, Amy, Rory, Clara] BBC DVD/Blu-ray £51.05/£57.18

THURSDAY 31

CD - AUDIO DRAMA

■ ***The Lost Stories: The Queen of Time*** by Brian Hayles [Second Doctor, Jamie and Zoe] Big Finish £12.99 See page 79

■ ***Gallifrey: Series VI*** by Scott Handcock, James Goss, Justin Richards [Romana, Leela and K9] Big Finish £25.00

■ ***1963: The Space Race*** by Jonathan Morris [Sixth Doctor and Peri] Big Finish £14.99 See page 78

CD - AUDIO READING

■ ***Ghost in the Machine*** by Jonathan Morris [Third Doctor and Jo] Big Finish £8.99 See page 78

NOVEMBER

THURSDAY 7

CD - AUDIO READING

■ ***Destiny of the Doctor 11: The Time Machine*** by Matt Fitton. [Eleventh Doctor] AudioGO £10.20

■ ***Destiny of the Doctor: The Complete Series*** AudioGO £100.00

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

COMING SOON...

1963: The Space Race

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Karen Henson (Larisa Petrov), David Shaw-Parker (General Mikhail Leonov/General Paterson)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 OCTOBER

The Doctor-spanning *1963* mini-series, which celebrates the year of *Doctor Who's* creation, continues with Sixth Doctor adventure *The Space Race*.

"In the early 1960s you had the first man in space, the first woman in space, and President Kennedy making the famous speech saying 'We will have a man on the Moon by the end of the decade'," explains author Jonathan Morris. "So that's all going on. But what intrigued me is that the Russians' space programme was doing extremely well up until about November 1963, and then it ground to a halt. What caused the Russians to fall behind? What meant that the Americans ended up being the first to the Moon?"

Nicholas Briggs is this adventure's director. "The Doctor arrives in Kazakhstan," he explains, "and gets involved in the Soviet space programme. There's this long-held conspiracy theory that maybe the Soviets landed on the Moon before the Americans did, and this story explores that idea. There's also, we find out, something else on the Moon that we didn't know about..."

What research did the historical setting demand? "In writing it I read a lot about the space programmes of the time," Jonathan says. "Various bits of jargon they'd use for space flights, even the name of a crater on the Moon where people believe there to have been an alien spaceship – it was great fun." Did much of that real-world material make it in? "Yes, that's all in the script, because the tone I wanted to take was to be as realistic as possible. I wanted to avoid anything which took you out of the story, so for instance, normally in a *Doctor Who* story if you're on a rocket to the Moon, it will get you there the next day, but in reality it would be three or four days – so I made it three or four days. But then it's about how you keep the pace up when a story takes place over several weeks. I got around it by telling a story that needed longer; a slow-burn."

WHAT'S IT ABOUT?

November 1963, and the Soviets are sending a manned capsule into orbit around the Moon. But something has happened to the cosmonaut on board. She appears to have lost her memory. Maybe she's no longer quite human?

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
Космическая гонка
COLIN BAKER AND NICOLA BRYANT IN
1963: THE SPACE RACE
BY JONATHAN MORRIS
FEATURING KAREN HENSON DAVID SHAW-PARKER TOM ALEXANDER
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

With a 1980s Doctor and companion in a 1960s story designed to celebrate 50 years of *Doctor Who*, what's the overall feel of *The Space Race* like? "It isn't 'traditional'," offers Jonathan. "It's set in the past, but it's not backward looking. It's not a nostalgia thing at all. There are nods back to things like *Marco Polo*, *The Seeds of Death* and *The Ambassadors of Death* – but I think the best way of celebrating 50 years of *Doctor Who* is to be original." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a great combination of real-world space travel and sci-fi fantasy.

Ghost in the Machine

AUDIO READING Big Finish
WRITTEN BY Jonathan Morris
PERFORMED BY Katy Manning, Damian Lynch
FEATURING The Third Doctor and Jo
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 OCTOBER 2013

All of Big Finish's *Doctor Who* dramas make effective, clever use of the audio medium, but very few reach out and embrace it as much as the latest *Companion Chronicles* story. It stars Katy Manning as Jo Grant, and just wouldn't work if it were told any other way.

"This is a very claustrophobic, scary, nightmarish sort of story," explains the writer of *Ghost in the Machine*, Jonathan Morris. "It's Jo, on her own, in the dark, being scared. There's nothing but the TARDIS log tape recorder for company, so it's an attempt at doing a very minimalist, lo-fi story – really down to the basics and just concentrating on the plot."

"I wanted to do a story about one of the Doctor's companions lost in a sort of *Blair Witch* situation," adds the story's producer, David Richardson, "so it's all guerrilla-style conversation, with them giving their experiences into a dictaphone. Jonny Morris took that brief and expanded it into a very clever, twisty story about Jo being trapped on an alien planet, with the Doctor incapacitated. It's a very unique story about sound, and how sound can be used for ill gain. There's no narration. It's all done with two characters. Quite *Sapphire and Steel*-ish, in a way."

Louise Jameson, who played Leela opposite the Fourth Doctor, is on board behind the scenes as the story's director. "When we were working on the *Drama Showcase* releases," recalls David, of Big Finish's standalone plays from 2011, "Louise directed one called *In Conversation with an Acid Bath Murderer*, and I was really impressed by the way she ran the studio. Lou's a very nurturing person, she's maternal and brings out the best in people around her. She's very calming, but she's also determined and knows exactly what she wants. So I really wanted to get her in to direct a *Doctor Who*, and Katy was very keen. She came away from it saying she'd love to work with Louise like that again." **DAN TOSTEVIN**

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
KATY MANNING PERFORMS
GHOST IN THE MACHINE
BY JONATHAN MORRIS
WITH DAMIAN LYNCH AS BENJAMIN CHIKOTO
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

WHAT'S IT ABOUT?

The TARDIS is empty. The Doctor has gone. Jo Grant steps outside into the darkness and finds the frozen body of her friend, and the ship's log recorder. As she explores this place, recording her every move, Jo discovers the horror that lies in the shadows...

BUY IT BECAUSE... It's one of the most unique – not to mention terrifying – *Companion Chronicles* stories there's ever been.

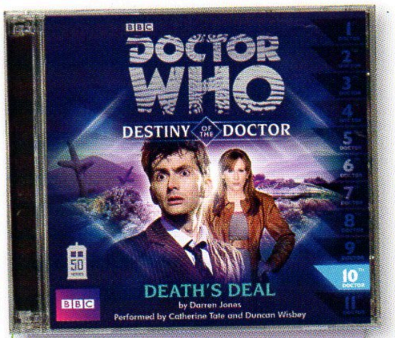
Death's Deal

AUDIO READING AudioGO
WRITTEN BY Darren Jones
PERFORMED BY Catherine Tate and Duncan Wisbey
FEATURING The Tenth Doctor and Donna
RRP £10.20 (CD), £6.79 (download)
RELEASED 3 OCTOBER

With *Doctor Who's* 50th anniversary coming ever closer, the 11-part audio series celebrating that milestone is nearing its end. "Obviously we needed it in-keeping with the era of the Tenth Doctor," explains writer Darren Jones, who's behind the Tenth Doctor's instalment of *Destiny of the Doctor*, "but at the same time, as it was also the penultimate release in the series, I thought it would be nice to go quite big with it."

Death's Deal also had to replicate the sheer energy of the Tenth Doctor's television adventures. "They're fast paced," Darren points out. "There's a big adventure with emotional stuff going on in all those episodes. I'm cramming quite a lot in; it moves along at a good pace."

So what's in store for the TARDIS team this time round? "Basically, *Death's Deal* is part quest, part survival story, set on a very dangerous alien planet," Darren reveals. "And it's definitely action-adventure."



WHAT'S IT ABOUT?

Finding themselves stranded among a bunch of space-tourists, the Doctor and Donna must lead a struggle for survival against the frenzied wildlife of the most dangerous planet in the galaxy...

Catherine Tate is on narration duties, as well as providing the voice of Donna Noble, while Duncan Wisbey is the story's guest actor. What was it like seeing those actors in action? "The recording was wonderful. Catherine and Duncan were both brilliant – I couldn't be more happy with it. Catherine was brilliant and professional and didn't put a foot wrong – she was back in that role immediately, even though she hadn't played it for three or four years. I think she really loves that role. Donna was back!" **DAN TOSTEVIN**

BUY IT BECAUSE... It's an epic story featuring the return of a much-missed companion.

> **"*Death's Deal* is part quest, part survival story – and it's definitely action-adventure!"**

The Queen of Time

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
FRAZER HINES & WENDY PADBURY PERFORM
THE QUEEN OF TIME
BY BRIAN HAYLES
ADAPTED BY CATHERINE HARVEY
WITH CAROLINE FABER as HECUBA

AUDIO DRAMA Big Finish

WRITTEN BY Brian Hayles, adapted by Catherine Harvey
STARRING Wendy Padbury (Zoe Heriot), Frazer Hines (Jamie McCrimmon)
RRP £12.99 (CD), £10.99 (download)

RELEASED 31 OCTOBER

As the final series of *Lost Stories* audios continues, might the Second Doctor have finally met his match?

"The TARDIS is drawn to the planet where Hecuba, the Queen of Time, is," explains Catherine Harvey, the writer who's adapted the unmade 1960s storyline *The Queen of Time* for audio. "Hecuba is essentially a games player. She is looking for the ultimate challenger – the Doctor.

"There's a quote which [original writer] Brian Hayles uses to describe the Queen of Time, which was kind of my central point for the story, where he says she's a mixture of Lady Bracknell, Titania, and Gracie Allen.

"It's interesting, because what Brian Hayles' original pitch had was a real sense of period in the attitude to the central character, and to a woman who was a strong woman and maybe a bit of a predator. I thought about how that was in the period, and how that might translate today. I developed that into the idea that the game playing was a kind of wooing."

Was it important to make the final script feel like a product of the 1960s? "I did think about that when we worked up the treatment for it," Catherine confirms. "I went back and rewatched quite a lot of stuff from that period, actually, to look at how Jamie and Zoe were then – rather than how they are now, in the audios – and how the Doctor was then. I think I went for a kind of middle ground."

What was the biggest challenge in fleshing out the story? "Because it's set around a series of games, the biggest challenge was not to just make it a linear series of games – that's where the structure of the meal came from, to give it a different shape across the four episodes, and also within the episodes themselves. Hecuba sets out a banquet for the Doctor, and I really enjoyed structuring the story around the courses of the meal, and what food she might serve.

"There's a real sense of fun in the game playing," says Catherine, summing up the story. "Hecuba is flirtatious, teasing, light, and witty. There's also a darkness, I think, in the original pitch, which I wanted to retain..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a sort-of sequel to Hayles' notable adventure *The Celestial Toymaker*.

WHAT'S IT ABOUT?

Somewhere outside our universe, she is waiting. A god-like immortal, living in a realm of clocks. The hours tick slowly by as she plots and plans. She is readying her trap for a very special man. Hecuba has all the time in the world. But for the Doctor, time is running out...

Doctor Who at the BBC Volume 8 - Lost Treasures

CD AudioGO

RRP £13.99

RELEASED 3 OCTOBER

Lost Treasures brings together esoteric *Doctor Who*-flavoured clips from five decades of BBC TV and radio. For this two-disc anniversary release, commissioning editor Michael Stevens sent out a call for contributions.

"It's been in the pipeline for about 18 months," says Michael, "since we launched our second appeal for off-air recordings. The response has been really good. I was surprised by several items which people sent in, as they were programmes I hadn't previously heard of, let alone heard."

Producer David Darlington was tasked by Michael with putting the release together. "From a large pile of clips, I compiled a running order, wrote the script for the linking narration [from Louise Jameson], produced the recording session then compiled and mastered the finished release."

Is deciding what items made the final cut akin to being curator of an exhibition? "That's a good analogy. You have to find a through-line. The material is about half-and-half recent and ancient; the majority of the latter stuff came from the call to listeners."

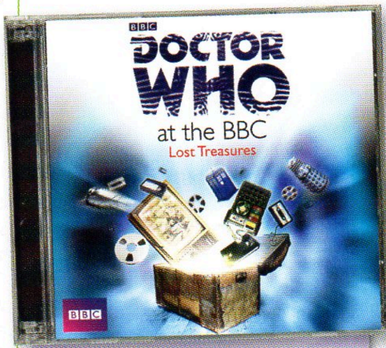
Thanks to these forward-thinking fans, this volume has some real gems to enjoy. Michael and David are united in nominating their stand-out piece. "It has to be the Fourth Doctor's guest appearance on Pete Murray's *Open House* on Christmas Eve 1975," shares Michael.

"It's marvellously off the wall," agrees David.

Alongside the individual release of Volume 8, the box set *50 Years of Doctor Who at the BBC* brings together all eight volumes under one roof. "I don't mind admitting that I am proud, yes!" Michael happily concedes. "I remember the day I came up with the concept in 2001. We've come a long way since then, and several key people have helped along the way: Mark Ayres, Andrew Pixley and David Darlington to name just three."

Michael is hopeful for further outings in the series. "As ever we'll be keeping our eyes and ears open to see what gets broadcast in the coming months and years – and also what turns up out of the woodwork!" **MARK WRIGHT**

BUY IT BECAUSE... It contains a wealth of ultra-rare material.



WHAT'S IT ABOUT?

A collection of ultra-rare *Doctor Who* related clips from five decades of television and radio programmes.

Jago & Litefoot - Series Six

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris, Matthew Sweet, George Mann, Justin Richards
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Sergeant Quick), Lisa Bowerman (Ellie)
RRP £30.00 (CD), £25.00 (download)

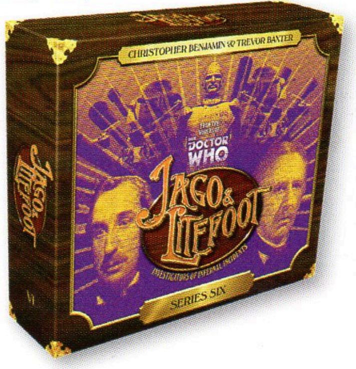
RELEASED 30 SEPTEMBER

Jago and Litefoot, the intrepid investigators introduced in the 1977 *Doctor Who* serial *The Talons of Weng-Chiang*, are back for a sixth run of their successful, eponymous spin-off series.

"My big thing for Series Six of *Jago & Litefoot* is to go back to basics," explains David Richardson, the producer. "We have had a different spin on each season but after those nice little diversions, we always wanted to take it back to *Jago & Litefoot* in its purest form: the two lead characters, just investigating stuff! It's also the nearest we've been to steampunk as well.

"That idea came out of Justin [Richards, script editor]'s original pitch. He wanted to introduce a steam-driven threat... I know a lot of people online have said *Jago & Litefoot* is a steampunk series; I don't think it is, but in this instance we've diversified into that a bit more."

So what's in store for our heroes this time? "The central conceit of Series Six is that, having returned to the Victorian age, Jago and Litefoot are approached by the mysterious Colonel, who will sign them up to work as agents for Queen Victoria – so they've now become Investigators by Royal Appointment!" David grins. "We kick off with a very traditional story by Jonny Morris, with strange stuff happening in a coastal resort. The second episode is a very outlandish tale by Matthew Sweet, in which Jago is analysed by Freud. It's an incredibly imaginative story, probably the most out-there *Jago & Litefoot* we've done yet. Story three is by George Mann, who's a veteran novelist, and it ties in to the final story by Justin Richards, which has elements of a courtroom drama in it – and is very, very funny!"



As has always been the case, it's the relationship between the two main characters that is the real strength of *Jago & Litefoot*. "I think, however we've presented the series, the dynamic between the main characters has never really changed. You can change the setting, or play with the people around them, and even split them up for a while, but the relationship between Jago and Litefoot has to be at the core of it..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's another phenomenal run for *Doctor Who*'s most enduring audio spin-off.

WHAT'S IT ABOUT?

After returning to Victorian London, Jago and Litefoot are approached by the enigmatic Colonel and offered a role they cannot refuse – investigators by Royal Appointment to Queen Victoria!

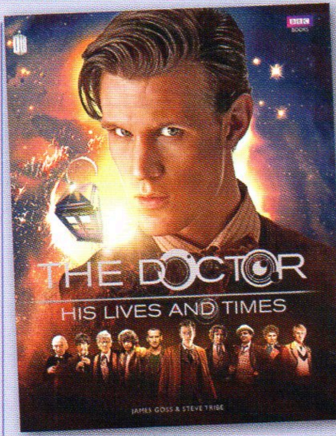
PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

WIN! THE DOCTOR – HIS LIVES AND TIMES BOOK!

To celebrate the 50th anniversary of *Doctor Who*, BBC Books is publishing *The Doctor – His Lives and Times* by James Goss and Steve Tribe. It's a large format hardcover book that tells the story of the Doctor, both on and off screen, and in all his incarnations to date. This is the story of an impossible life as told by the Doctor's friends, by his enemies, and by the man himself. Letters, journals, trial records and secret government files reveal the never-before-told story of the Doctor. Contributors include Colin Baker, Jenna Coleman, Russell T Davies, Peter Davison, Terrance Dicks, Neil Gaiman, Waris Hussein, Bonnie Langford, Paul McGann, Steven Moffat, Matt Smith, and Lalla Ward.

The Doctor – His Lives and Times is published on 26 September, priced £20.00, but we have **FIVE** copies to give away for free. To be in with a chance of winning one, just answer this question:


BBC BOOKS
THE DOCTOR
HIS LIVES AND TIMES
JAMES GOSS & STEVE TRIBE

Where did the Doctor's TV adventures begin?

- A In a junkyard
- B In a graveyard
- C In a knacker's yard

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "SPACE GANDALF!"

WIN! THE TRIAL OF A TIME LORD VOLUME 1 CD!

The Doctor finds himself drawn to a vast space station where he is placed on trial by his own people, the Time Lords, accused of meddling in the affairs of other worlds, in *The Trial of a Time Lord*. This first volume box set of readings of the Target novelisations of the epic 1986 TV adventure features the first two segments of the story. These cover Parts One through Four, novelised as *The Mysterious Planet* by Terrance Dicks, and Five through Eight adapted as *Mindwarp* by Philip Martin. Lynda Bellingham, who played the Inquisitor in the TV serial, reads the first story, while the Sixth Doctor himself, Colin Baker, reads the second adventure.

The Trial of a Time Lord – Volume 1 has been released by AudioGO and is available now as a CD box set for £18.35 or to download from *www.audiogo.com*. We have **FIVE** CD box sets to give away to the lucky readers who can answer this:

BBC
DOCTOR WHO
THE TRIAL OF A TIME LORD
VOLUME 1
READ BY LYNDA BELLINGHAM AND COLIN BAKER
DOCTOR WHO: THE MYSTERIOUS PLANET
TERRANCE DICKS
DOCTOR WHO: MINDWARP
PHILIP MARTIN

In *The Trial of a Time Lord*, what is the true identity of the planet Ravolox?

- A Skaro
- B Earth
- C Gallifrey

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this: "UK HABITATS OF THE CANADIAN GOOSE."

WIN! THE SPACE RACE CD!

Colin Baker stars as the Sixth Doctor with Nicola Bryant as his companion Peri in *The Space Race* by Jonathan Morris, the latest audio adventure from Big Finish.

It's 1963 and the Soviet space programme reigns supreme. Having sent the first animals, then the first men beyond Earth's atmosphere, now they're sending a manned capsule into orbit around the Moon. Just as Vostok Seven passes over into the dark side, however, its life support system fails.

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КОСМИЧЕСКАЯ ГОНКА
COLIN BAKER AND NICOLA BRYANT IN
1963: THE SPACE RACE
BY JONATHAN MORRIS
FEATURING KAREN HENSON DAVID SHAW-PARKER TOM ALEXANDER
FULL CAST AUDIO DRAMA
BIG FINISH

Only the intervention of the Sixth Doctor and Peri, masquerading as Russian scientists, means that contact with the capsule is regained. But something has happened to the cosmonaut on board. She appears to have lost her memory. Maybe she's no longer quite as human as she used to be…

The Space Race is released on double CD for £14.99 and can be downloaded from *www.bigfinish.com* for £12.99. We have **FIVE** copies of the CD to give away. One of them could be yours if you can answer this question:

What was the name of the first dog sent into space?

- A Laika
- B Belka
- C Shep

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this countdown climax: "WE HAVE LIFT OFF!"

WIN! DEATH'S DEAL CD!

The Tenth instalment in AudioGO's *Destiny of the Doctor* audiobook series is *Death's Deal* by Darren Jones and features the Tenth Doctor and his companion Donna Noble in a brand new adventure. The story is performed by Catherine Tate, who played Donna in the TV series, with Duncan Wisbey providing other voices.

Responding to multiple maydays, the TARDIS lands on Death's Deal. It's an exotic world of lethal creatures, nicknamed 'The Deadliest Planet in the Galaxy', and only the brave or greedy would ever dare to visit. Finding themselves stranded among a motley bunch of space-tourists, the Doctor and Donna must lead a struggle for survival against the frenzied wildlife, as they slowly realise that other members of the group have very different agendas…

Death's Deal is released on CD on 3 October for £10.20 and also to download from *www.audiogo.co.uk*

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
DEATH'S DEAL
by Darren Jones
Performed by Catherine Tate and Duncan Wisbey
10th DOCTOR
BBC

We have **FIVE** CD copies to give to the readers who can answer this:

What was the name of the first alien world that Donna visited?

- A Ood Sphere
- B Sense Sphere
- C Hemi Sphere

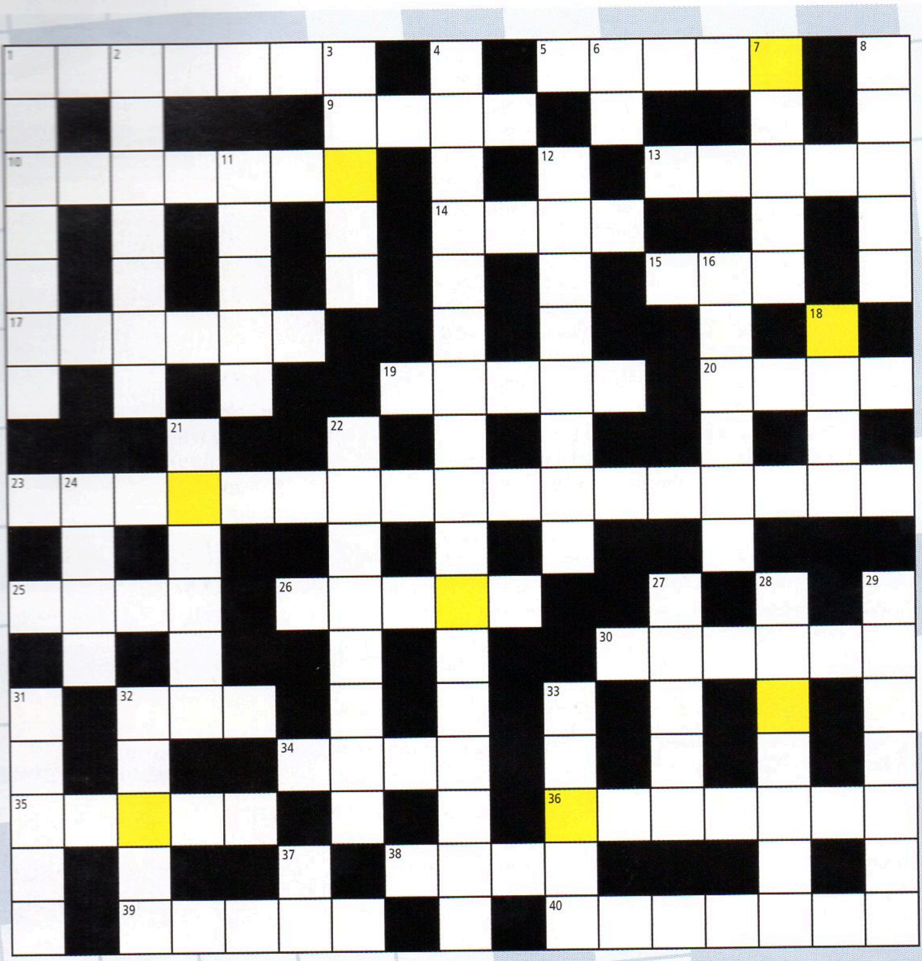
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with: "YOU'RE NOT MATING WITH ME, SUNSHINE."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 19 September 2013 and close at midnight on Wednesday 16 October 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 465, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 19 October 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Corporal Palmer from your Professor Palmer? Then why not try this puzzle?



ACROSS

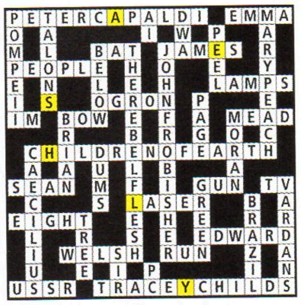
1 Jim Purcell's dog (7)
5 (and 34 Across) Producer (5,4)
9 The Silver Cloak, for example (1,1,2)
10 Laurence or Marcus (7)
13 *The _____ Flesh* (5)
14 Used by Kane to recruit his followers (4)
15 Zarbi resemble this creature (3)
17 Passenger on the 'Mighty 200' (6)
19 _____ Sergeant Arnold (5)
20 The Doctor assisted in the invasion of this city (4)
23 Sound capable of destroying the Earth! (6,2,3,6)
25 Professor Travers' daughter (4)
26 Device designed to reduce carbon emissions (5)
30 The Doctor met her on Chloris (6)
32 How Professor Yana's assistant finished each sentence (3)
34 See 5 Across
35 Martha's dad (5)
36 (and 24 Down) Another name, possibly, for a Fungoid (7,4)
38 One of the Vikings who invaded Northumbria in 1066 (4)
39 Warp or Ion, perhaps (5)
40 The Fall of _______ – one of the battles in the Last Great Time War (7)

DOWN

1 Orcini's squire (7)
2 Creatures drawn to 'wounds in time' (7)
3 A companion of the Doctor (5)
4 The Beacon (5,7,5)
6 Pulse used by Bannakaffalatta to disable the Host (1,1)
7 One of the Pilot Fish, for example (5)
8 (and 33 Down) Planet the Swampies come from (5,5)
11 Found on Ta, Peladon and Raaga (5)
12 (and 29 Down) The Brigadier (8,7)
16 Passenger on the 'Mighty 200' (6)
18 Identity assumed by one of the Doctor's own people (4)
21 High priest to King Peladon (6)
22 Commander Halke, for example (8)
24 See 36 Across
27 A member of the Sevateem (5)
28 (and 31 Down) He played Borusa (7,5)
29 See 12 Down
31 See 28 Down
32 The ____ Zone – location of the space station where Kartz and Reimer were conducting time experiments (5)
33 See 8 Down
37 Type of light used to ward off the Saturnynes (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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■	L	■	■	R	■	■	S	■	E	■	E	D	W	A	R	D
■	I	■	W	E	L	S	H	■	R	U	N	■	■	Z	■	A
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U	S	S	R	■	T	R	A	C	E	Y	C	H	I	L	D	S

LAST ISSUE'S PRIZE WORD: HAYLES

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

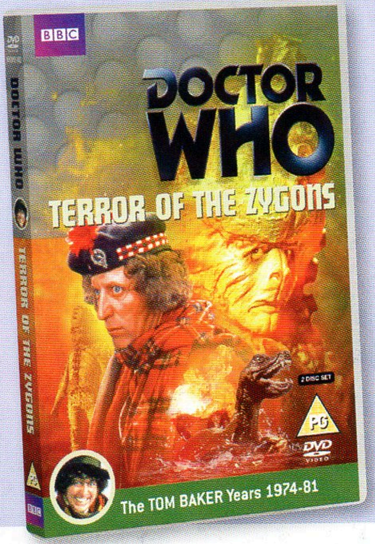
WIN!

TERROR OF THE ZYGONS DVD!

Something has been hiding beneath the surface of Loch Ness for hundreds of years, but now it is attacking and destroying oil rigs – the prelude to an invasion by the alien Zygons! Tom Baker stars as the Fourth Doctor in 1975's *Terror of the Zygons*, which is released on DVD by BBC DVD on 30 September, priced £20.42. As well as the fully remastered four-part serial, the release includes several supporting extras, including a documentary on the making of the story and a cut scene. We have **FIVE** copies of the DVD to give away if you can complete the prize crossword and rearrange the letters in the squares to form a word associated with the Eleventh Doctor.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with this: "IT TAKES ALL SORTS TO MAKE A GALAXY."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 19 September and close at midnight on Wednesday 16 October 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 19 October.



WOTCHA!

The page that is fast becoming prey to every cliché-ridden convention in the American West.

BY THE WATCHER

A History of Doctor Who in 100 Objects…

#36

VINCENT VAN'S 'OCH'

Amid the widespread praise which greeted that fine episode *Vincent and the Doctor* three years ago, a few quizzical eyebrows were raised at the decision to bestow one of history's most famous Dutchmen with a generous dash of the guest star's native Glaswegian. Congratulating himself for cleverly spotting this careless howler, the *Daily Telegraph*'s reviewer sneered loftily about Tony Curran's 'mysterious lapses into a Scottish accent' – which merely reveals that the *Daily Telegraph*'s reviewer missed the point entirely. It's interesting that he didn't bother to complain about the same episode's rural French characters speaking with rural English accents – nor yet about the fact that everybody was speaking English in the first place. Because, of course, *Vincent and the Doctor*'s roaming accents represent merely one instance among many of a long-standing tradition which goes all the way back to *Doctor Who*'s earliest days. It's blindingly simple, and it works like this: regional British accents denote geographical and class difference, regardless of which country we're actually in. So the French rustics sound like English rustics, and the foreigner from a northern country has a Scots burr. Couldn't be more straightforward.

Given that nearly everyone in *Doctor Who* speaks English anyway (this, of course, being a separate tradition long since rationalised by that thing about the Doctor sharing a telepathic gift with his companions), the 'British accents' convention is altogether more logical, and certainly more dramatically nuanced, than the gruesome alternative of saddling an entire cast with hokey 'foreign' accents. Just imagine how *The Vampires of Venice* or *The Masque of Mandragora* would sound if everyone spoke like Bruno Tonioli. It'd be unbearable. Instead, with impeccable logic, the posh characters in our Italian city states speak RP English, while the working-class characters speak Cockney. So when that soldier in San Martino sneaks a fearful glance at the catacombs and mutters, "I ain't goin' in there, Giovanni," it's not a 'mistake' to be smugly ridiculed. It's intentional and, more to the point, it's rather clever.

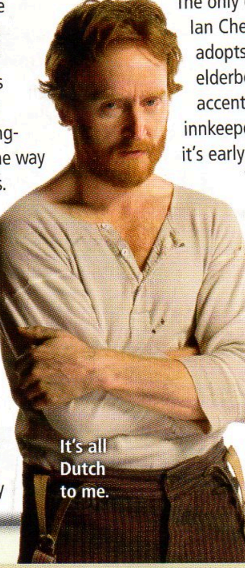
"Au revoir, Duggan!"

The earliest manifestation of this syndrome can be found in *Doctor Who*'s original season finale. Mercifully, nobody in *The Reign of Terror* sounds like Monty Python's French Taunter: instead, the toffs speak in RP, while various soldiers, gaolers and roadworkers take us on a fruitily demotic tour of the English regions. The only character who fogs the issue is Ian Chesterton, who counter-intuitively adopts an outrrrrageous hamster/elderberries hon-he-hon-he-hon accent when going undercover as an innkeeper in the final episode. But hey, it's early days.

Travel back a few more centuries, and the plot thickens. In medieval tales like *The Crusade*, *The Time Warrior* and *The King's Demons*, it's the English language itself that requires translating. In these stories we really ought to be speaking either medieval French or the Middle English of Chaucer, so there's precious little logic to the inauthentic 400-years-out-cod-Shakespearean lingo spouted instead by everyone from King John to Dot Cotton. Why don't they just use modern English? Perhaps it's the closest fit that the Doctor's malfunctioning TARDIS can manage. After all, even here the usual convention kicks in: Irongron's gang do the rustic thing, and Richard the Lionheart's light-fingered lackey Thatcher has an East End accent undreamed of in 1190.

Which brings us to *City of Death*, arguably the oddest exhibit of all. Once again we find a Cockney soldier in Renaissance Italy: so far so good, but back in Paris things are more peculiar. In direct contradiction of everything we've just said, three minor characters have strong French accents: the Louvre guide, the policeman who informs the Doctor about the theft of the Mona Lisa, and the café *patron* who manages to grunt "Monsieur" at one point. Perhaps this bucking of tradition comes about because nobody else in the story actually appears to be French – or, in the case of Scaroth, is even pretending to be. 'Scarlioni' isn't a French name, and the Countess' accent sounds remarkably like Catherine Schell's. 'Kerensky' is hardly the most Gallic of handles either, and sure enough David Graham has set the controls to 'Walter Koenig' and turned the knob up to 11. Sidekick Hermann boasts a German name and a pin-the-tail-on-the-donkey accent, and Eleanor Bron's rhapsodic art lover is anyone's guess. John Cleese, quite rightly, is doing John Cleese. Which leaves us with Duggan: an insecure Englishman attempting to burnish his flimsy self-image by adopting the accoutrements of American detective fiction, including an unconvincing stab at a hardboiled Bogart idiom. This is another deliberate gag which flies over the heads of those who mistakenly assume it's the actor, not the character, who's struggling with the accent. But what's really interesting is that the telepathic circuits of the TARDIS have evidently grasped the joke, and discreetly left things as they are.

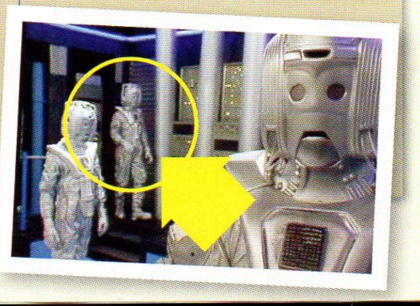
IN A NUTSHELL: Oh my giddy *tante*.



It's all Dutch to me.

SUPPORTING ARTIST *of the month*

If a little bell were to ring every time an actor on some DVD extra said, "Of course, in those days we had proper rehearsals," then we'd probably all have tinnitus by now. But it's understandable that they keep banging on about it, because for the television actor's craft that shift really is a tectonic one. Back in the olden days you had two whole weeks to try things out, to pace and polish your performance, to find your marks, to navigate your way around the set – assuming you were a fully-fledged actor, of course. For the humble supporting artist, nothing has changed. Then as now, extras didn't turn up until the day itself, whereupon they were unceremoniously shoved into a costume and told where to stand and when to move. Rehearsal? Hah! One breathless run-through if you're lucky. So spare a thought for the Cyber-extra who totters into view at 32:26 in Part One of *Attack of the Cybermen*. While the foreground plays host to a well-rehearsed Michael Kilgarriff dancing like a robot from 1984, our hapless background minion has been swiftly bolted into his zero-visibility helmet and instructed, without further ado, to stride along a piece of rostrum barely two feet wide. Small wonder that he tentatively edges his way along like a blindfolded dormouse. Bless.



TOP TEN HERBS & SPICES

THYME AND THE RANI
THE MINT ROBBER
THE LEISURE CHIVE
IMAGE OF THE FENNEL
THE PEPPERCORN AND THE WAS
PYRAMIDS OF MARJORAM
THE ANISEEDS OF DOOM
LET'S DILL HITLER
NUTMEGLOS
THE CURSE OF FENUGREEK

THE STOCKBRIDGE ENGLISH DICTIONARY

BARBARA LANE: the location of Coal Hill School.

CAPTAIN STRIKER: an unchivalrous order issued by the Brigadier.

DEREK WARE: has anyone seen Mr Martinus?

DEREK DEADMAN: yes I have, and I'm afraid it's bad news.

THE HEADINGTON QUARRY MEN: an early line-up of The Headington Beatles.

LENNIE MAYNE: is in my ears and in my eyes.

NICHOLAS PEGG: a fixture installed in a church hall for the inconvenience of Wendy Padbury.

NICHOLAS MALLETT: what Wendy used to hammer in the Nicholas Pegg.

THE *Six Faces* OF DELUSION

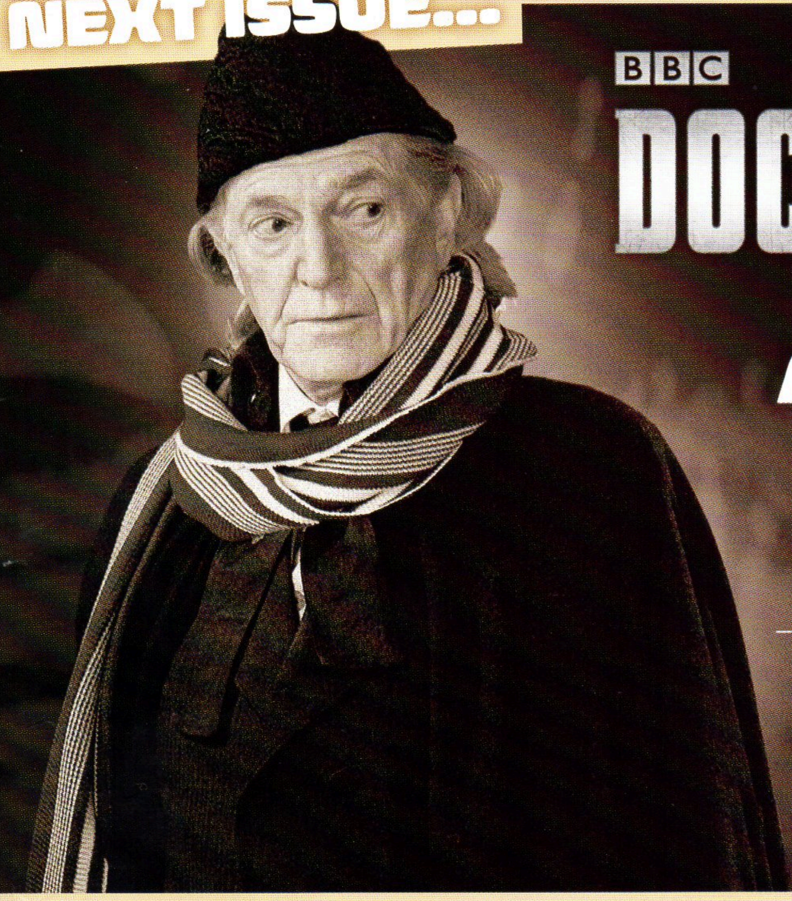
It is a truth universally acknowledged that any TV drama series which lasts long enough will eventually have episodes called *Father's Day* and *Inferno*. But which five of the following epistopic interfaces are similarly true, and which one should be adumbrated?

Answer revealed at the bottom of the page.

1. *The Web of Fear* and *Invasion* are episodes of the BBC's techno-thriller *Doomwatch*.
2. *Survival* and *Timelash* are episodes of the Gerry Anderson series *UFO*.
3. *Survival* and *The Parting of the Ways* are episodes of the BBC's hospital drama *Casualty*.
4. *Full Circle* and *Journey's End* are episodes of *Casualty*'s spin-off series *Holby City*.
5. *Cold Blood* and *Black Orchid* are episodes of ITV's crime drama *Taggart*.
6. *The Eleventh Hour* and *The Face of Evil* are episodes of ITV's crime drama *The Sweeney*.

ANSWERS: It's Wiggins from *The Shakespeare Code* on the Time-Space Visualiser. **The Six Faces of Delusion:** Get your trousers on, number 6: you're nicked. The other five are straight up.

NEXT ISSUE...



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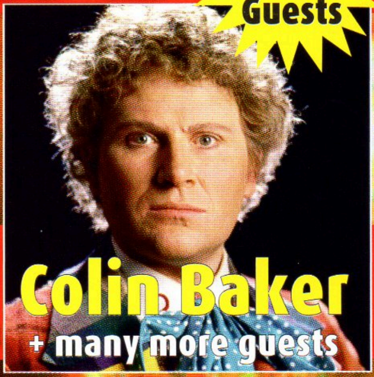
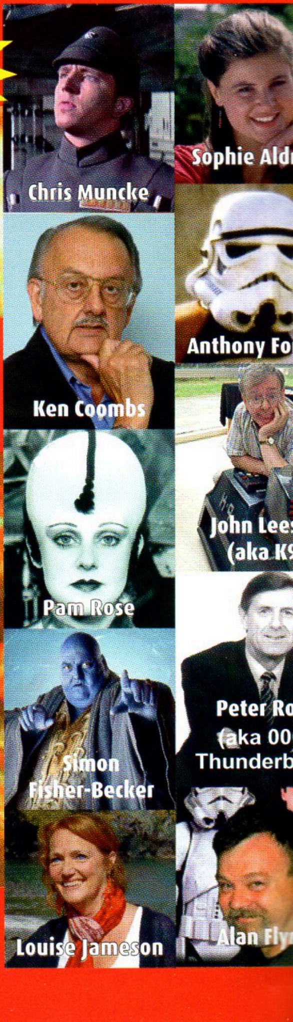
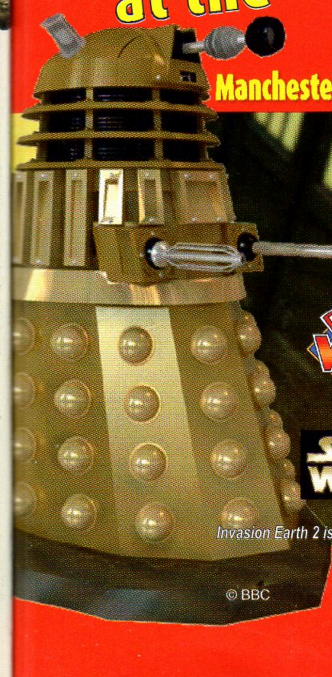


Colin Baker
+ many more guests


Chris Muncke
Sophie Aldr
Ken Coombs
Anthony Fo
Pam Rose
John Lees
(aka K9
Simon Fisher-Becker
Peter Ro
(aka 00
Thunderb
Louise Jameson
Alan Fly



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